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NUMMER VON.

No doubt about dot, Sharley—no doubt about dot ad all—dis vas Union Shquare, vonof der greadest places in der world. Yes, sir, dis vas der Exchange for der Aedor beehles—a Shdook Exshange for shdook und Shdars, Valking Utdilly, Singing First Old Men, Heafy Sonbreds, und Set Old Vomen in Von. Here dey all come in der Summer dime, juss like shwa round a winegar-barrel, sell deirselfs for so much a bound for der season, und shkib away und make room for a fresh load. Efrly inch of shbaas from der Morton House, on der corner of Proadvay und 144 Shdreed, to der Bier Saloon, on der corner of 44 Avenue; agross der shdreed, glean up to der Union Shquare Hotel, vas crowded from 10 o'clock in der morning dill tree o'clock in der afternoon, mit candy-dades for hisdoryonic honors und fame. Anyding from a Hamlet to der behind legs of der Heifer in "Efangeline," you kin got here ven d-r market vas oben, und der shances vas d-r der behind legs vill brought der most money, und he in bigger demand dan der Hamlets. I don'd eckseckly know der reason of dot, und I nefer cood undershooed y, nider; but somehow or nder, heels bring more money dan prains, und sheek commands more resbeed und addention as ability. Anyvon aple to jump und hid der heels dog-dree dimes in der air before dey come down, und warple von or dwo werases of a derriere dart song vas always sure of a engagemend for a poody grade big salary, vile adors of merd vas obliged to walk round looking for someding to do und someding to ead. Beeble dot dwo or dree years ago vas making shoes, puddng soab on oder beebles' faces, or shlinging widdles in some hash foundry vas now frad-glass adors und addresses, und dey vill dell you mit all der assurance in der world dot "dey vill look ad der bart, und of dey like it und id suids dem dey vill dook der engagemend for sixdy dollars a minnd." Don'd made dem a offer dough, Sharley, for your life, for dey are dear ad any brice. Von of dese "had adors" in a company vas like a rodden abble in a parrel—dey vill shbille all der read. Sheek, Sharley, vill do anything, no madder vat dot vas; und dot vas more dny'e bound der De-adriol profession dan anyding else. Dere vas von dime, I remember, 'bound fildren years ago, ven I cood dook up a blay bill or a programme und reckognize moad efrly von in der casd—dell all 'bound dem, der qualif-cashins, der bismess, der apdilly, und so 4d; but now efrlydng vas shanged. I don'd efen know der manager, led alone der beebles. Dis vas a age of Eleedrick lighds, Dele-phones, Salifaded Railroads, und von ding und anoder, und maye adors vas inwendd mit oder dings—manufactured by shdeam und durned out in quandities to suid der demands of der marked. But, Sharley, der outside world—der dear buplie—vas fast gidding educaded, und der dime vas drawing nigh ven your Keokuk Macduff und your Shkowhegan Jewlett muss dook a back sead und vent back to puddng in glass und sing-ing out: "Fish balls for Dree!" Yes indeed, Sharley, der dime vas drawing nigh und drawing nigher efrly day, und some of der young fellers round here had bedder made hasde und got in ond of der vet before dot vas doo lade. Der voods vas full of dem, und dey bear der same relasion to der broffession dot fies do to a bullfoundland boodle—dey'm barnasites, und nodding more:

"Big fies got leedle fies to blide 'em,
Und so dot vents ad infindum."

So I shboas adors don'd ouglder crumple. Ve vas off on our drafels voice more, Sharley. Yes, ve vill quickly shlib in und out on our ramples, und of I gife you a kick on der shoulder, und bint mit my finger or my dumb dis vay or dot vay, I vant you to look sharb. Ve'm liapie to meed a grade many funderfiduals, und I vill had less or more to shboke 'bound dem; ve vill shboke of dem as ve find dem.

"Nodding oxendnate, or ougld sot down in molasses."

as Villiam says. Ve vill oney said someding kind und glefer, und dold der drudd, und of any von dooks hemorrhage ad anyding dot I dold you, den ve can'd helb id. You kin relie on efrlydng you heard me say, Sharley, cause of I don'd know all 'bound efrlydng I dold you, I vas villing to learn someding to der condary, und don'd you forgot dot. Yes, ve vill meed Adors und Addresses, Managers und Agents, Minsdrels und Magicians, Sawdusd Fibbers, und Wariedy beebles, und of I habben to drop dwo or dree remarks on der quied in eider von of dem ears of yours, Sharley, don'd vent und blay olt enning und dold der frisd dwendy-dree beebles you run ub aginsd.

Look righd efr der dere for a minunde—righd by dot billboard in frond of der Union Shquare Deadre—dot's righd. You saw dot tall, fine-looking gentleman mit der lighd musdash? Vell, dot's Harry Courtaine, von of der best fellers in der world; a dorough gentleman, und von of der best adors on der boards, here or in any oder place. He has been on der durf a long, long vile, und anything pud in his hands he vill got all out of dot dere vas in id, und more, doo, of he gots a shance. Harry vas porn on der oder site of der big bond, und made his frisd abbearence in Opera as a denor. He vent, I bleef, to Naples, to fluish his ce, bud der macaroni und der lazzaroni didn'd acree mit him, so he shkibed back to London und vent indo der Dramadid beebness. He made a hit, dook a couble of schooners (von of bier), und sailed der seas ofer to California, Fran Saneisco, were he dook dings by shdorm. From dere he come here, und he vas here yed, ready

und villing to amuse und inshdrued der dear beebles, mit gredit to himself und brofid to his manager. Harry vas all righd, Sharley, you bed!

Dot shord, dick, shdoud, fad gentleman mit der shiney silk hat und der big diamond shdoud on his shird frond vas der Righd Honor-able Billy Birch, of Minsdrel renown. Billy vas von of der old dimers, und he vas bedder und funnier dan efer. He sots on der end efrly nighd, und makes der beebles dot wisid his blace habby, aldough somedimes he don'd vas so habby himself. Somedimes ven Billy vas dellng von of his funnies "gags," I bed you he vood gafe moad anything to been in bed mit his shoes off. He vas droupid mit rocmadism gout, und dot vas nod der nicead ding in der world to dook comfort mid. Ven Billy vas all righd und his gout don'd bodder him he vas chovial und goot nadured, und he gids ub in der morning, barts his hair mit a towel und looks bleasand all day.

Righd on der oder site, Sharley, vas a adcor grade of bromise, und von of der bead leading heafy men in der broffession. He's juss got back from England, vere he's peen shbending der Summer broffessionally. Vile in London he made a grand suckees, und he made dem fellers on der oder site oben wide der eyes mit exdonishmend. Yes, Sharley, Bill Sheridan vas a adcor from der grown of his head to der sole of his boots, und he's got any quandyid of friends dot don'd knew him off der shdage who vas villing to vent und dook der "Now I lay me's" dot he vas der fined adcor in his line in der world. He shdarts shordly for California, und der buplie den vill be rewarded mit a dreat, of dey durn oud und gafe him vat he desrfs—a bumper efrly nighd. I don'd eckseckly know, Sharley, how long he vas going to shdov away from here, bud I hobe dot voodn'd been doo long anyhow. Suckees go mit him, for he vas a ardiad und a gentleman, und a adcor doroughly vedded to his broffession.

(Do been continued.)

PROFESSIONAL DOINGS.

—Adelina Patti will be in America in October, 1881.

—Belle Girard is with Tagliapietra's Italian Opera Co.

—There is a movement in New Orleans to organize a lodge of Elks.

—Robson and Crane open at the Standard, Nov. 8, with Sharps and Flats.

—Anna Dickinson is working on a new play entitled A Test of Honor.

—Miss Kate Field appeared in Boston, Nov. 2, in a "new musical folly."

—Mr. George Fawcett Rowe has read an other new comedy to Mr. A. M. Palmer.

—Kelly and Leon, who have been in partnership for nearly twenty years, have separated.

—Nellie Larkelle, Sam Houldsworth and Lizzie Daly have left Leavitt's Specialty company.

—Chicago dramatic critics are to be sent on to New York, to sit in judgment on Sara Bernhardt.

—Frederick Paulding commences his season Nov. 29, with a well selected co. and an extensive repertoire.

—M. Beauplan's French Opera company, which opens in New Orleans, Nov. 8, are engaged there for four months.

—Needles and Pins, the new play, arranged by the author of Lemons is to be presented at Daly's Theatre, Nov. 9.

—Richard Marston, the well-known scene-painter at the Union Square Theatre, has returned to New York from Europe.

—Bartley Campbell's Galley Slave will be revived in Haverly's Fourteenth Street Theatre when the Surprise Party takes its departure.

—Mr. Foote telegraphs from England that C. P. Garmie is in no way connected with Haverly's Mast-don Minstrels or any of his enterprises.

—Mr. Strakosch, it is said, will engage Lillian Spencer for three years, in the event of her success in Norah's Vow, at the Fifth Avenue Theatre.

—The Four Seasons combination is not paying salaries. The title of the play is significant. It is four seasons since the manager paid regular.

—A prominent New Orleans manager has made a most liberal offer to have the False Friend combination visit that city and produce that play and Daniel Rochat.

—John McCullough has no reason to complain of his reception at Porkopolis. It is said that one citizen bought a hundred tickets for distribution among his friends.

—The Criterion Comedy company, appearing in One Hundred Wives, in the Arch Street Theatre, Philadelphia, is said to have taken in \$7,000 as one week's receipts.

—The Children of Capt. Grant; or, A Voyage in Southern Seas, an adaptation by D'Ennery from Jules Verne's book of that name, will succeed the Passion Play at Booth's.

—The Madison Square Theatre travelling company, under Gustave Frohman, left the city Tuesday night for Indianapolis. In this cast are included Effie Ellsler, Georgia Cavan, Mrs. Rush, Annie Ellsler, C. W. Coudock.

—W. E. Sheridan is to play in San Francisco at Baldwin's Theatre, where he will appear as Shylock and Sir Giles Overreach, and produce a dramatic version of "Edwin Drood," prepared by the present Charles Dickens and Mr. Joseph Hatton.

—The company supporting Salvini has secured the right to use the Union Square version of Daniel Rochat, and will play it on the off-nights when Salvini does not act, in every city in which the great Italian artist appears, except Chicago and New York.

—The cast of Hazel Kirke at the Madison Square Theatre has undergone considerable change. Jeffery Lewis assumes the part of the heroine; Sydney Cowell appears as Dolly Dutton, and George Clarke as Lord Travers. Mr. Whiffen resumes his part of Pittacus, and Mr. Mackaye plays Dunstan.

—There have been a few changes made in Fanny Davenport's company for the road. It now consists of Henry Lee, George Parkes, F. Chippendale, R. G. Wilson, D. H. Chase, W. H. Young, Mrs. L. E. Barker, Dean McConnell. Jerry Lant will have charge of the properties. G. A. Mortimer goes in advance.

THE WORLD'S METROPOLIS.

LONDON, Oct. 20, 1880.

The production of William and Susan at St. James' Theatre has given rise to a perfect howl of indignation, which is as much deserved by the miserable result of the adaptation as called forth by the introduction of such principles of dramatic piracy. Already a son and a daughter of the late Douglas Jerrold have publicly disclaimed participation in the approval which it was largely advertised had been bestowed by the dead dramatist's representatives upon Mr. Wills' emasculated version of Black-Eyed Susan. It seems now that Mr. Blanchard Jerrold, heretofore merely known as the harmless and inconsequential successor of his father in the editorial chair of *Lloyd's Newspaper*, is the high-spirited individual who has countenanced this insult to his father's memory. As for gentle and modest Mr. Wills, his recent failures at "original" productions (on French foundations) have probably suggested to him the line of action which his latest departure indicates. It appears, however, that he has not chosen exactly the best specimen of old English drama upon which to commence his cleansing and improving process. Mr. Wills should take in hand the works of a deceased playwright more worthy of his aesthetic white-washing—and should begin at once upon the productions of that much over-rated person, the late William Shakespeare. This writer, to whom considerable credit must be allowed for a certain strength of motive and flow of language, alternately forcible and eloquently poetic, which has never been approached—yet sets forth in his works much that cannot fail to offend to a serious extent the delicate organizations of modern civilized critics. To this blur must be attributed the total eclipse under which the poet has so long rested—from which he only occasionally struggles forth to strive intermittently on the stage of some East End theatre, whose patrons are content to suffer certain vigorous expressions in consideration of the intrinsic beauty of the whole. This accounts for the fashionable popularity of the works of contemporary (as well as antique) French authors, who combine the art of impure suggestion with a delicacy of expression that rather heightens than detracts from the indecency of the *mediis*. Now, Mr. Wills as a patriotic Englishman—and that he is patriotic his Charles I. bears witness—can but be mortified at this, and it is therefore suggested to him in all seriousness, that a consideration of the proposal herein advanced would lead to results alike gratifying to his affection for the drama of the land of his birth, and to his personal reputation as a poet who is at least level with the times.

But it is to be hoped that his treatment of William's plays will be attended with happier results than are apparent in the case of the rehabilitation of Black-Eyed Susan. The attempt to purge Jerrold's unambitious drama, which is brimful of natural humor and real pathos, has resulted in a ridiculous travesty of the original, which does not include even the small modicum of comicality essential to a modern burlesque. The homely vigor that appealed directly to the heart, even the characteristic nautical dialogue, is replaced by a sort of poetical distemper and by a highfalutin' delicacy of conversation, which is about as expressive of the characters supposed to be presented as the elegancies of grand opera are of the events musically simulated. But then nobody expects natural expression at the opera, whereas the principal charm of Black-Eyed Susan is the truth with which it holds up the mirror to healthy sentiment.

Wills' play, with its three acts of washed-out twaddle, is fortunate in being entrusted to performers who make the very most of the few chances it affords. The comic element having been thoroughly eliminated as too vulgar for a St. James' audience, the only parts at all approaching cheerfulness are the substitutes for Dolly Mayflower and Doggrass, who are now rechristened Polly and Truck respectively. Why on earth it was necessary to alter the names of the characters no man knoweth, but Wills, in his inscrutable wisdom, so decided. In the hands of Miss Kate Phillips and Mr. N. Wenman, these two parts are well played, indeed, the villainy of Mr. Truck, which is the sole strongly marked characteristic to be found in the play, renders Mr. Wenman's part about the most interesting of the lot. As Captain Crostree—whose drunken inpropriety in the original now becomes sober, premeditated blackguardism—Mr. J. H. Barnes did his best in the part. The insignificant part of the Admiral afforded Mr. Hare an opportunity for another of his clever studies in making up, and the rest of the smaller characters were rendered as well as they deserved. Mr. and Mrs. Kendal appeared as William and Susan. The first named it must be confessed was not so brilliantly successful as he might have been, even allowing for the lugubrious circumstance in which he was placed. Mr. Kendal's style is essentially of the aristocratic—aristocrat. He has long been a successful impersonator of leading juvenile roles which call for gentlemanly bearing, for educated expression and for that high-bred repose of manner which forbids any very emphatic emotional display. But in the representation of parts which call for depth of feeling Mr. Kendal lacks power, and he does not arouse even a trifling interest in the part. Compared with the excellent and manly performance of the part recently given by Mr. George Rignold, Mr. Kendal occupies a very sec-

ondary position. Mrs. Kendal, always charming, invests Susan with a grace that is the most noteworthy feature of the character. For this Susan is perpetually wreathed in tears—she welcomes her husband with a melancholy prediction of evil to come and generally in such a lachrymose heroine as to excuse in some measure the gloom which overpowers William. But this is not the fault of the actress, who deserves our commiseration under the difficulties of her trying position. In place of the merriment incidental to the original second act, we are treated to a semi-religious ballad, which is well sung by Mr. Kendal, and to a village dance, which is the only gleam of geniality that is allowed to vary the grim melancholy of the piece. Both Mr. and Mrs. Kendal manage to escape for the moment from their misery and enter into the spirit of the dance with delightful zest, and, in the case of the lady, with bewitching grace. But this single episode is not enough to save the piece, which it is gratifying to state achieves only the total failure its impertinence deserves.

The Olympic Theatre has for some time past been unfortunate, both in the pieces which have been presented upon its stage and the results which have attended even the most deserving of them. The theatre is used by Mr. Hollingshead as a sort of convenient hunting-ground for those members of his company whom he is not actively employing at the Gaiety, and whom he sets to work at second-rate business, in preference to allowing them to remain idle. Then, when the Globe is being whitewashed, Mr. Henderson transfers his perennial *Cloches de Corneville* to its boards, while the intervals are filled up with performances of touring companies, who can afford to lose money for a brief period, in consideration of the prestige which a season at a West End London theatre enables them to carry into the country; and the efforts of this selection of mediocrities have of course had a baleful effect upon the house. But on Saturday last an attempt was made, under the direction of a manager new to London—Mr. C. A. Baker—to improve the character of the establishment. The house, which has been newly decorated during the recently enforced recess, was filled with an audience well disposed to extend every encouragement, both to the management and to the new play which occupied the position of honor on the bill. Unfortunately, this latter by no means proved itself worthy of the reliance placed upon it. Mr. Frederic Hay, the writer, is not altogether unknown in connection with several good farces. He is also author of *Our Domestic*, a comedy which was received with considerable favor when played recently at the Strand. But Mabel, his present attempt, so far from containing any of the elements of success, presents only the unsatisfactory features which come of improbable and intricate plot, unnecessarily ridiculous characters, and weak dialogue. The action opens at Southampton, where Mrs. Fleetwood is awaiting the return of her husband, after a twelve years' absence in India. It appears that this gentleman, entertaining only a trifling affection for his wife, labors under a terribly violent affection for his daughter, whom he has not seen since she was twelve years old. Now this young lady has incontinently and very unconvincingly died while waiting the return of her father. Mrs. Fleetwood, perfectly though very un-naturally content to occupy a subordinate position in her husband's esteem, fears that the shock that this news would cause might have serious mental consequences upon the old gentleman. She therefore conceals, with the assistance of her nephew, a plot to pretend that Mabel (her daughter) is temporarily indisposed with a view to breaking the terrible truth by degrees. At this very moment, another Mabel appears, who, besides owning the same name, rejoices in so marvellous a resemblance to the deceased Mabel that both aunt and nephew experience a temporary alarm. All of a sudden the voyager returns before his time, shakes hands with his wife, nods to his nephew, and finding a young woman in the room takes it for granted that she is his daughter, and indulges in an embrace, on which the curtain falls. Previous to this Mrs. Fleetwood has given instructions to a drunken stonemason to prepare a tombstone for her dead daughter—and when we remember that the idea is to hush up that young person's death, the insanity of the act is manifest. In the next act we find Mabel Ransome living as Mabel Fleetwood at the residence of the family, and by this time an affection has of course sprung up between her and the nephew. This nephew is a rising young barrister, who of course would originate and countenance a fraud of this nature. But Mabel is conscience-stricken now and again, not so much at her own duplicity, as with fear at the persecution of a villain named Rainsford, whom she has met somewhere and for some unknown reason promised to marry. About this time the plot gets terribly mixed, but it seems that Rainsford, having concluded a term of imprisonment for forgery, has recently committed a murder, for which the French detectives are on his track. He appeals for assurance to the stone-cutting gentleman, who is apparently an old acquaintance, and in whose power he at once puts himself by disclosing his most recent crime in a dream. Of course he turns up to claim Mabel as his wife. She claims to be Mabel Fleetwood, and as the father is an idiot and the mother is in the deception, his question "Do you know who I am?" is answered with the sufficient reply, "Rainsford

the forger," by the lawyer who happens to have been the prosecuting counsel on the interesting occasion of the trial. This is an effective termination to Act II. In the third, we find the old gentleman advertising for intelligence respecting the daughter of his partner, whom in early days he had swindled—and of course this daughter is the Mabel Ransome whom he supposes to be his own daughter. This concatenation of evil circumstances, is likely to turn the brain of that young woman, who gives expression to her misery during an attack of sleep walking. In this outburst the stonemason enters by the first floor window—as stonemasons usually do—and having awakened Mabel, proceeds to inform her that she is the daughter of his youthful love, who was stolen from him by the man who was her father. To this he attributes his fall from virtuous estate, and we are just beginning to pity him when he at once resumes his villainous character by announcing that his plan of revenge now is, having lost the mother, to marry the daughter. Circumstances get too strong to allow of the original deception being further practised, and when the legal gentleman goes out to break it to his uncle, Mrs. Fleetwood delivers an eulogium upon truth in the abstract. Of course the two villains are brought by the failure of their own machinations to justice, the deception is forgiven and Mabel is bestowed upon the nephew to their mutual satisfaction, and with the entire approval of Mr. Fleetwood, who, after all, does not seem to care a jot for the loss of his own Mabel.

The absurdity of the above is evident, and the dialogue is unfortunately too talky to be entertaining. The elucidation is in a great measure entrusted to a servant, who is perpetually popping in to deliver harangues after the manner of the Chorus in old-style plays. The performance was not particularly brilliant. Mr. David Fisher evidently felt his position as the idiot father acutely, for his acting showed it. As the lawyer's nephew, Mr. Arthur Dacre was very unlike a legal gentleman, but very satisfactory when he assumed the characteristics of the nephew. Mr. Vernon was the Rainsford, and as he was supposed to be escaping from the police, did quite right to appear with an eccentric monstache and goatee, a German artisan's cap, and a velvet coat of astonishing build. Mr. G. W. Anson infused a good deal of talent into his part of the stonemason, but it was too much for him. Miss Carlotta Leclercq and Miss Carlotta Addison undertook respectively the roles of Mrs. Fleetwood and Mabel, and both struggled successfully with their parts. Miss Fanny Thorne delivered the wearisome speeches of the servant with as much vim as could be put into them. The piece was very well put on the stage, the scene of the second and third acts being especially effective.

Mr. Dion Boucicault's latest drama is an improved edition of *Daddy O'Dowd*, known but not altogether familiar to New York audiences through its production there in 1873. The particular improvement (which may prove to be the reverse) is a hustings scene, wherein a political agitator delivers an harangue somewhat after the style of those delivered by Mr. Redpath during his recent revolutionary progress through Ireland. It remains to be seen what sort of a reception an English audience will accord to this audacious step in introducing existing political questions upon the stage. Mr. Dion Boucicault may thank the liberality of the Censor for permission to include in his drama such an *en parte* exhibition. The cast, which is awkwardly long, comprises a number of very good names.

Mr. Irving, at the Lyceum, is doing very good work in producing *Leers de riveaux*, original plays by new authors. At present *The Corsican Brothers* is preceded by a one-act play by Mr. Pinero called *Bygones*, and treating a little domestic theme in a manner peculiarly dainty and pathetic. Mr. Pinero is the author of a similar piece, *Hester's Mystery*, playing with much success before the Upper Crust at the Folly, and if the promise of these early works is carried out will contribute largely to contemporary drama. Returning to Mr. Irving, it is said that he will shortly produce a three-act play called *Lodgers and Dodgers*, which has been written by a gentleman better known as a journalist than a playwright. The author, while claiming the title of new and original for his piece, ingeniously admits that it calls up reminiscences of one or two well-known pieces, of which, however, he had no thought when compiling his own play. Unconscious reproduction must occasionally be somewhat annoying to the "reproducer." Those who recognize the signature "Mont" will be enabled to make a near guess at the new author's identity.

W. C. T.

At the opera in Rio de Janeiro the director lately produced Mozart's "Don Giovanni," but the music did not suit the Brazilians at all. At the first performance the work was coldly received; at the second it was hissed.

Mlle. Lablanche (Miss Blanche Davenport), the young American soprano, who is now at Naples, makes her first appearance Nov. 10, in "La Traviata." She was warmly received on her return from America.

The following story is told by a correspondent of the *Liverpool Post*: "Mme. Modjeska, who is winning golden opinions at the Court Theatre in the role of Mary Stuart, is not a Pole at all; in fact she is a native of the Emerald Isle. Her name off the stage, or rather before she went on it was Magee, and after living for many years with her parents, on what Mr. Ashmead Bartlett would call the Polish coast, they and she subsequently removed to the United States. Whether Pole or Hibernian, Mme. Modjeska is none the less a brilliant actress."

the right of the vestibule is a wide stairway leading to the family circle and gallery, and the box-office for those places. On the left is the box-office for the parquette and the dress circle, and the manager's private office. Elegant opera chairs, extra width and depth, are used throughout. The facings of the galleries have been repainted in light blue and with gilding, while the boxes are in the most approved style of light work. New velvet, new curtains, new upholstery, seems to be in order, and the effect is very attractive. New and comfortable dressing-rooms have been built, and the entire stage remodelled and fitted with handsome new scenery. Exits are large and plentiful, and no danger from any accident need be apprehended. The house will be lit up to-morrow (Saturday night) for the inspection of the press and a few friends of the proprietor. The opening will take place on Sunday, Oct. 31, with Tagliapietra's Grand Italian Opera co. in Lucidi Lammermoor. The week's business will be Faust, La Favorita, Il Trovatore, Luceria Borgia, William Tell, Martha, Alice Oates and on follow for one week.

French Opera House: The workmen have now completed their labors at this house, and the improvements made have been many and attractive. The opening will occur Nov. 8, and Robert le Diable will be the initial attraction. The subscribers of the theatre meet to-night to organize an opera club, a handsome suite of apartments for which have been provided over the vestibule of the house.

Items: The Varieties (formerly Bijou Theatre) is being prepared for its opening shortly. Col. Wood of Colorado, will be the manager. —J. C. Fryer, manager of the Italian Opera co., has been in town this week. —J. P. Evans, who was manager of the Galveston Opera House last season, has entered suit against the Abbott party for breach of contract in not fulfilling their engagement last season with him. The papers were sent here and suit instituted, but before the papers could be served on them, both Morrissey and Pratt heard of the facts, and left town. Mr. Wetherell (Abbott's husband) has been an object of search by the deputy sheriffs all the week. He has not yet been found, however, and Miss Abbott, herself, is the only one yet in receipt of the legal documents. As she is, however, not an original party to the suit, it does not affect her. Many ludicrous incidents have occurred in connection with the service of these papers, which have made it a regular comedy of errors, and have caused much amusement to the "boys." —It is reported here that the famous leaping horse, Nettle, belonging to W. C. Coup, died of the epizootic in Biloxi, Miss., on the 28th.

St. Louis.

Olympic Theatre (Charles A. Spalding, manager): John McCullough is at present playing the finest engagement he ever played in St. Louis, the audiences being large to the capacity of the house, while they comprised the most intelligent and fashionable people in the city. McCullough appeared during the week as Spartacus, Othello, Virginius, King Lear and Brutus, and is billed for Richard III. His engagement closes Nov. 6. His support is the finest given to a tragic star for a long time; John R. Lane, E. K. Collier, Harry Dandegon, Miss Kate Forsyth and Mrs. Augusta Forster, his chief support were very fine. A notable feature of the engagement, was the fine manner in which Fred B. Ward played the opposite parts to McCullough. This actor has made evident improvement; and as Lago and Edgar, he achieved a brilliant success.

Pope's Theatre (Charles Pope, manager): Miss Agnes Robertson did not draw as well at Pope's as she deserved, and she only accomplished artistic success. Her fine talents and long experience, were evinced in the manner in which she rendered the parts of the Scotch heroine, her dialect being according to Scotch critics, perfect. Henry Colton, Lake Martin, Misses Florence Noble, Mary Richardson, Nita Salvi and others. On the 29th, Jessie Brown was withdrawn and Arrah-na-Pogue substituted. Next week: Gulick and Blaisdell's Hop Scotch party will hold the boards.

Grand Opera House (John W. Norton, manager): Haverly's Widow Bedott party drew fair audiences during the week. Charles B. Bishop assuming the role formerly taken by Neil Burgess, and was successful. The business services of Mr. Locke the author, were sadly missed. Nov. 1, Willie Edouin's Sparks.

Items: The Theatre Comique is presenting the same high standard of show, that it has all this season. Monsieur and Mlle Tisot, Parisian human automatons were the chief features this week. —The Globe is doing fair business. —Miss George Lee, one of the ladies who made fair successes in the production of Amateur Opera in this city was married to A. D. Cunningham, a leading basso, on the 28th. —The Epstein Bros., who superintended the recent amateur production of the Chimera of Normandy at the Grand Opera House, are up for a testimonial at Pope's, Monday Nov. 1. —Joe Emmet is still in town.

Brooklyn.

Academy of Music: The Fall season of Italian Opera in this city, was inaugurated on Thursday the 28th, by an exceptionally fine rendering of Linda di Chamouni. Gerster was in superb voice, and the role of Linda charmingly. Mlle. Belocca was substituted for Miss Cary as Pierrot, and proved acceptable. Campanini (Carlo) was handicapped with a severe hoarseness, and did not appear to his usual advantage. Monti (Il Prefetto) Galassi (Antonio) and Corsini (Marchese) were all good, and received great applause. The audience was unusually large, brilliant and fashionable. This week, Lucia di Lammermoor—Nov. 4.

Haverly's Dudley Buck's Opera Troupe in his new work, Deseret, drew well last week. Mr. Buck is a composer of great skill, but the music of this piece fails of being characteristic where many opportunities offer, and taking the work in its entirety, we doubt of its ever attaining a genuine popularity. Outside of Julia Polk, there was not a good vocalist in the cast. The manner of its presentation was identical with that of a recent production in New York. This week, Rice's Bijou Opera co., in The Spectre Knight and Charity Begins at Home.

Novelty: Miss Multon is a play demanding a strong distribution of people to make it acceptable. When it is recorded that Katherine Rogers assumed the title role, aided by a decidedly weak "snap" support, the light attendance that ensued can readily be understood. This week a sharp contrast is offered, in the engagement of the newly-organized Union Square Theatre co., under the management of A. M. Palmer, which will appear in The False Friend.

Park: Since Two Nights in Rome was seen in Brooklyn last, Miss Granger has resumed her original character of Antonia, in lieu of Evelyn Aubrey, the part that she sustained at the Novelty Theatre in September. The cast has been visibly weakened,

presumably to show the star to better advantage. Notwithstanding these alterations for the worse, the business done was fairly remunerative. This week, Hearn's Hearts of Oak.

Hyde & Behman's: The sketch, Fooling with the Wrong Man, followed by the specialty people, Fields and Leslie, May Irwin, Mollie Wilson, Hines and Blossom, Charles Diamond, Fannie Beane, and Charles Gilday, preceded the afterpiece, Muldoon Going West; which features constituted last week's bill at this favorite resort. Houses, as usual, crowded to the doors.

Items: In consequence of the success of My Partner at Niblo's in New York, its date at Haverly's this week was cancelled. —There will be no Italian opera at the Academy after Thursday of this week until November 18. —The False Friend at Haverly's and Soldene Opera Troupe at the Park for next week.

Alabama.

Montgomery Theatre (Prof. Tannenbaum, manager): The New York Criterion Comedy co. gave one performance 28th, to a large house. The co. is a good one and everybody was pleased. Gus Williams comes next week with Our German Senator.

Arkansas.

Grand Opera House: During the last week our Opera House has had good business. Alice Oates has played here to crowded houses, also Miles' Juvenile Opera co. to good business. Haverly's Widow Bedott Comedy co. billed for Nov. 1 and 2.

California.

Metropolitan Theatre (D. J. Simmons, manager): One week, commencing Oct. 25, Willard and Fletcher, illusionists.

Colorado.

Blandouski's Academy (G. H. Pierce, manager and proprietor): Milton Nobles commenced a four-nights' engagement in A Man of the People. He succeeded in filling the house to overflowing, notwithstanding the political excitement outside. I think this the very worst week in the year for amusements here. A Man of the People has more merit than the Phoenix, although the fine scene in the latter piece was put on here in better style than anything Denver has ever seen. The support is fine, and success insured. Jay Rial's Humpty Dumpty is billed for Nov. 15.

Palace Theatre (Ed Chose, proprietor): Frank Clark and Lillie Lindess are the arrivals. Business is good.

The London Varieties (Harry Bernard, manager): A fine variety of programme and a fair business.

Items: John W. Dunn is in town, on his way to New Orleans. —Mark Hall's benefit is being agitated.

Leadville.

Tabor Opera House (A. P. Wells, Jr., treasurer): Katie Putnam opened the 25th with Lena the Madcap, to fair house, followed by Fanchon, and Old Curiosity Shop. In the latter she was applauded enthusiastically. Her houses were immense each night. Co. good.

Connecticut.

Hartford.

Roberts' Opera House (W. H. Roberts, manager): No performance during week past. Nov. 2, a Boston party propose to give a concert, helping a bad night out by announcing the returns from the stage. 6th, Abbey's Humpty Dumpty co., matinee and evening.

New National Theatre (J. K. Newton, manager): Business light; performance good. Melrose and La Rose and the Kine Brothers were the particular stars. Departures: Melrose and La Rose, Ada Forrest and Foreman and Marks to New York; Mollie Linson to Philadelphia; Kine Brothers to Boston. New people: Bernard McCready, Little Rose, Hogan Brothers, Charles Waterfield, Etta May, Ventini and Bessie Randolph and Dan McCarthy. Charley Brennan, Frank Harrison, James Roche and Lon Williams remain.

District of Columbia.

National Theatre (John W. Albaugh, manager): Rice's New Extravaganza comb. appeared to moderate business last week in The New Evangelist every night, except Saturday, when Calino and The Goose with the Golden Egg was the attraction. Maude Granger this week. Rice's Bijou Opera co. Nov. 8.

Ford's Opera House (John T. Ford, manager): Ford and Denham's Masqueraders open here 7th, in Pranks, for three nights and matinee.

Theatre Comique (Jake Budd, manager): The Davenport Bros., Hall Twin Sisters, the Martels, Lew Spencer, James Hearn, Thompson Bros., and Marie Zoel and Harvey Collins, supported by stock co., in A Devil of a Scrape.

Arena: Cooper & Bailey's Great London Circus did a good business 28th, 29th and 30th, in spite of the fact that it rained constantly every day it was here. I believe there never was any weather bad enough to keep Washington people away from a circus.

Savannah.

Savannah Theatre: Rentz-Santley co. was greeted with crowded house 30th. Gus Williams is booked for Nov. 5 and 6.

Georgia.

Macon.

Ralston's Hall (Turpin & Ogden, managers): New York Criterion co. in Franks, 26th, to good house. Billed: Gus Williams in Our German Senator, Nov. 3 and 4; Rentz-Santley, 5th; Rive-King Concert co. for Masonic Hall 26th.

Items: The avant couriers of W. C. Coup's circus passed through 29th, making arrangements for their return through this State. They exhibit in Hawkinsville, Ga., Nov. 22; Forsyth, 23d; Sandersboro, 24th; Louisville, 25th; Waynesboro, 26th. —Messrs. Turpin & Ogden, with clever Alex. Block at the helm, are determined that no hall in the southern circuit shall outvie Ralston's Hall. A new set of furniture, carpets, &c., have just been added. —John Robinson's circus have advertised a sale of stock in Dalton, Ga., Nov. 6, preparatory to moving into Winter quarters in Cincinnati.

Augusta.

Opera House (N. K. Butler, manager): Criterion co. 25th, played Franks to a good house; everything went off well. Barlow, Wilson, Primrose and West Minstrels 26th, performed to the largest house of the season. Rentz-Santley troupe is billed for Nov. 1.

Atlanta.

DeGue's Opera House: The Criterion Comedy co. in Franks was greeted by a large audience 25th. The co. is exceedingly strong,

and the performance gave perfect satisfaction. Barlow, Wilson, Primrose and West came 28th, to immense house. Billed: Rentz-Santley Novelty co. 3d.

Rome.

Nevin Opera House: Frank Mayo in Van the Virginian Oct. 26, to crowded house. B. W., P. & W. come Oct. 29.

Savannah.

Savannah Theatre: Nick Roberts' Humpty; 18th and 19th. Criterion Comedy co. 21st, 22d, 23d, to fair business; Rentz-Santley Novelty co. on the 30th.

Indiana.

English Opera House (Will E. English, manager): Rial and Draper's Uncle Tom comb. was greeted with overflowing houses 25th, 26th and 27th. The drama was elegantly set, and the co. fair. Billed: The anti-Mormon sensation, California Through the Death Valley, Nov. 4, 5 and 6.

Dickson's Grand Opera House (J. B. and G. A. Dickson, managers): Willie Edouin in Sparks, to large business, for the week ending the 30th. The entertainment was good and the co. excellent in their various specialties. The entire programme presents a series of mirth-provoking burlesques and comical situations. Billed: Nov. 4, 5 and 6, Hazel Kirke.

Park Theatre: Closed.

Academy of Music (Fred Felton, manager): This house played to a fair business during the past week. The entertainment was of its usual excellent character.

Gilmore's Zoo (Will Turner, manager): The week just closed was an eventful one in the history of this palace of variety. People were turned away nightly. The main attraction being the original Big Four, with Smith, Cronin, Waters and Martin. Billed: week of Nov. 4, Duncan Sisters, Emma Wells, Jennie Wray, Leon Whetstone, etc.

Vincennes.

Green's Opera House (William Green, manager) 22d, F. G. White comb. in Hidden Hand, to a crowded house. White as Wool was well supported by Fanny Matthias as Capitola, L. C. Hicks as Hurricane. 23d, White comb. in Black Diamond. 28th, Joe Murphy in Kerry Gow, to a good house, being well supported. He is immense and took well here. Billed: Nov. 5 and 6, Mackay-Sylvester co.

Crawfordsville.

Opera House: 21st, Rial and Draper's Uncle Tom. Largest house of season.

Anderson.

Union Hall (Bennett Bros., managers): E. M. Crane Comedy co. in Rip Van Winkle, 26th, to a small house. Hi Henry's Premium Minstrels, Nov. 16. Laura E. Dainty in readings and recitations, 26th.

Items: A. B. Bennett has ceased connection with the Great Inter-Ocean Circus. He will probably join the F. G. White comb. as business manager.

Richmond.

Phillips' Opera House (N. L. C. Watt, manager): Rial & Draper's Uncle Tom drew a jammed house 28th, owing to popular admission prices. Jay Rial left the co. at Indianapolis 27th, to join his Pantomime troupe.

Grand Opera House: Janauschek 1st and 2d, in Mother and Son and Bleak House.

Evansville.

Opera House (Thomas J. Graves, manager): John T. Raymond in My Son, to a splendid house on the 29th. Coming: Mackay-Sylvester co. Nov. 3 and 4, in Caste and Our Flirtations. Frank Mayo, 5th and 6th, in Van, the Virginian and Davy Crockett.

Apollo Garden (John Albecker, proprietor): Is closed preparatory to opening for the Winter season.

Terre Haute.

Opera House (C. E. Hosford, manager): Rial & Draper's Uncle Tom comb. closed their engagement of two nights and matinee 23d to large business. Joseph Murphy, in Kerry Gow, 29th to a large audience. John T. Raymond changed the date of his engagement from 30th to Nov. 1. He will present his new play, translated from the German, entitled My Son.

Arena: Van Amburgh & Co.'s circus and menagerie Nov. 2.

Item: Jay Rial joined his Uncle Tom comb. at this place, having been traveling with his Humpty Dumpty troupe, which he reports playing to good business in Iowa.

Kokomo.

Kokomo Opera House (D. T. McNeil, manager): E. M. Crane's Comedy co. appeared 29th, in Rip Van Winkle. C. L. Davis, Nov. 6; Mackay and Sylvester's comb., Nov. 10, in Flirtation.

Lafayette.

Grand Opera House (F. E. D. McGindley, manager): Nothing this past week. B. Macauley is booked for Nov. 9.

Illinois.

Quincy.

Opera House (Dr. P. A. Marks, manager): John T. Raymond 22d and 23d, in My Son and Col. Sellers, to good houses. His production of My Son seemed to enlist the sympathies and admiration of the audience, whereas Col. Sellers failed to give satisfaction. The co. is a good one. G. C. Boniface was highly complimented on his acting, as was also Misses Frankie McClellan, Marie Chester and others. Bookings: 30th, Leavitt's Specialty co.; Nov. 4, Joe Murphy; 9th, reserved for H. I. Leach, attraction not named; 19th and 20th, Milton Nobles; 22d, Collier's Union Square Co. Bankers Daughter.

Items: Dave Peyer arrived in the city to perfect arrangements for the Leavitt Gigantic and Vaudeville co., and while here made many warm friends. Manager Marks has conceived a novel and successful mode of insuring good houses to meritorious cos. He obtains a list of prominent residents in the near suburban towns and announces to each of these by postal card the appearance of respective shows, and thereby makes it agreeable and remunerative both for himself and co.

Chatterton's Opera House (J. H. Freeman, manager): Haverly's Widow Bedott co. came 23d, to light business. John T. Raymond and co. presented Col. Sellers 25th, to a fair audience. Leavitt's Specialty co. showed 29th, to a good business. Joseph Murphy comes Nov. 2.

Adelphi Theatre (W. H. Laird, proprietor): No arrivals or departures for week. Business continues fair.

Gaiety (Harry DeLave, manager): Arrivals 25th: N. B. Shimer, Flora Bingham, the Siebltons, E. M. Bryant, Starin and Marlowe, Debey Ricklin, Gibson and De Varney. Departures: Collins Bros., Louisville; Tom Dalton, Wells and Sylvard.

Lincoln Opera House (Leslie Davis, manager): 30th, Joe Murphy in Kerry Gow.

Booked: John Thompson 13th; C. D. Davis 17th.

Iowa.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Rosabelle comb. 22d and 23d in Hunchback and in Love; or, The Countess and Serf, to light business. Ella the Musical Prodigy 26th, to small house, owing probably to other entertainments in the city same night, for she is a wonderful little being. Booked: Neil Burgess in Widow Bedott 30th and Nov. 1; Collier's Banker's Daughter 3d and 4th; Leavitt's Gigantic Specialty co. 6th; Metropolitan co.'s Banker's Son 16th and 17th.

Academy of Music (William Foster, manager): Booked: Doctor of Alcantara Nov. 1 and 2; Big Four Minstrels 15th.

Burlington.

22d, Harry Webber in Nip and Tuck, to a \$175 house; 26th, Denman Thompson played to \$180. Everybody pleased. Coming: Nov. 9, Gulick-Blaisdell Hop Scotch; 18th, Berger Family.

Items: Milton Nobles has cancelled dates, extra inducements being offered to remain on the Pacific coast. —Holman Opera co. has also cancelled. —The magnificent diamonds worn by the ladies in the ball-room scene in Joshua Whitcomb were greatly admired by the large and select audience that greeted this co.

Cedar Rapids.

Opera House (C. G. Greene, manager): Rosabelle 26th and 27th. Miserable houses both nights. Coming: Harry Webber 30th; Collier's Banker's Daughter Nov. 2; Leavitt's Specialty co. 4th; Holman Opera co. 17th; Rival Concert co. 22d; Miles' Juvenile Opera co. 30th.

Fort Madison.

Concordia Hall (Charles Drew, manager): Mme. R. Anderson's Concert co. 8th.

Items: The Western Lyceum Bureau of Chicago, Ill., has appointed Ed Ruthven of this city resident agent. Good combs. will find it to their interest not to give this place the go-by.

Decatur.

Steyer's Opera House (Joe Steyer, proprietor and manager): Booked: Sprague's Uncle Tom's Cabin troupe, Nov. 12 and 13.

Logansport.

Dolan's Opera House (Tee W. Fender, manager): Nothing doing this week. Barney Macauley booked Nov. 8.

Council Bluffs.

Dohany's Opera House: Neil Burgess as Widow Bedott billed for the 29th. McEvoy's Hibernian Nov. 2. Booked: Kate Putnam 5th; Leavitt's Specialty co. 8th; Big Four Minstrels 12th; Mrs. R. Anderson Concert co. 16th; Banker's Son co. 22.

Davenport.

Burtis' Opera House (Howard Burtis, manager): Gulick & Blaisdell Attraction No. 3, Hop Scotch, came 26th to fair business, and gave satisfaction; 27th, Jay Rial's Humpty Dumpty to a packed house. Coming: Nov. 4, Neil Burgess in Widow Bedott.

Durkee.

Opera House (G. D. Scott, manager): Denman Thompson came 29th, to a packed house. Billed: Rosabelle, Nov. 1 and 2; Leavitt's Gigantic Vaudeville and Specialty co., 3d; Collier's Banker's Daughter, 6th.

Kansas.

LEAVENWORTH.

New Opera House: Neil Burgess supported by a very good co. played Widow Bedott here 25th, to a crowded house. The co. go to Omaha, and thence work East. Coming: Patti Rosa 29th and 30th and matinee; Nov. 4, Milton Nobles.

German Theatre: The Postillion of Munchen was played 24th, to a crowded house. The principal characters were well taken by Miss Marchant, Messrs. Wagner and Schubert. It will be repeated 31st.

Topeka.

Crawford's Opera House (L. M. Crawford, manager): Neil Burgess in Widow Bedott to excellent business 21st. Patti Rosa to good houses 25th and 26th. Coming: The Berger comb. 29th; Big Four Minstrels, 2d.

Madison.

Opera House (Charles Presentine, manager): Rial's Humpty Dumpty is booked for the 3d. The Leadville Minstrels cancelled date. November promises to be prolific of amusements.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): The Conley-Barton Lawn-Tennis party have made a deserved success in this city during the past week. The co. and play gave greater satisfaction than any entertainment of this kind that has visited this season. John Howson, as Algernon Prout, met with appreciation, and in his singing and acting proved himself a fine comedian. Digby Bell, as an aspiring author searching after a plot for a new play, brought down the house. Lilian Brooks-Bell is the star of the troupe; her vocalizing is of the highest order. She is quite a favorite in this city. If the co. see fit to make this city another visit they will be accorded a warm reception.

Opera House (John T. Macauley, manager): T. W. Keene, the tragedian, played 25th, 26th and 27th, to audiences only limited by the walls of the theatre. Richard the Third, Richelieu, Hamlet, and the Merchant of Venice were played. In Richelieu he did his greatest work and made his best impression, being called before the curtain at the end of each act. His other roles cannot be counted a success, although his acting in a few exceptions, was only fair. Henry Vader's excellent acting met with deserved applause. Octavia Allen is too well known to need any praise. Frazier Coulter and Frank Roche deserve mention. The balance of the co. was of a light calibre.

Knickerbocker Theatre (Nellie Borden, proprietor): A fair show, to poor business.

Buckingham Theatre (James P. Whallen, lessee): A long and varied bill was given this week, to fine business. Opening, Nov. 1, ten new specialties.

Items: The Tannehill comb. is lying idle in this city until after the election. Their route is through Indiana. —The Prentice Club will hold their yearly entertainment at Macauley Theatre Nov. 15. —T. W. Keene played to over \$4,700 for three nights and a matinee, at the Opera House, during the past week. —Joseph Murphy and co. passed through the city this week, en route for Indiana. —Frank Chaufron is booked at Macauley Theatre Nov. 5 and 6.

Owensboro.

Grand Opera House (A. Hill & Co., proprietors): Mackay-Sylvester comb. 25th and 26th, in Our Flirtations to fairhouses; co. good. John T. Raymond came 28th to a large house. Frank Mayo, as J. J. Crockett,

20th to the largest house of the season so far, and gave great satisfaction.

Maine.

PORTLAND.

New Portland Theatre: 29th and 30th, Annie Pixley M'Iss comb., three performances, to packed houses. This was the most successful engagement of the season. Miss Pixley has improved much in her impersonation of the character since her last appearance here, two years ago. The character of M'Iss, which is a most difficult one to portray from its delicacy of construction, receives splendid treatment at her hands. Miss Pixley has a very fine voice, and her songs were enthusiastically received, especially the drinking song introduced in the last act, which she sang sweetly and with great expression. The support on the whole, is very good, although not what it should be. To this remark, however, I will except Mr. McDonough, whose bluff, hearty Yuba Bill could not be much improved upon. Booked: 1st, 2d and 3d, The McGibney Family in a musical entertainment; 4th, Minnie Palmer's Gaiety co. in The Boarding-School. The Tourists are announced; and C. L. Graves 7th to 11th, inclusive.

City Hall: 19th, Ideal Opera co. in Sercerer.

Massachusetts.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Abbey's Humpty Dumpty comb., under management of H. M. Hickey, did an excellent business 28th. The old pantomime seems still to have a good hold upon the public here.

Item: Notwithstanding there is but little political excitement here, theatricals still remain unusually dull. Joseph Jefferson in The Rivals being the only attraction expected.

Taunton.

Music Hall (White Bros., proprietors): Abbey's Humpty Dumpty 27th. The performance gave satisfaction. Barnabee Concert co. 29th, to good business. Four Seasons, 5th and 6th.

Haverhill.

27th, Annie Pixley, in M'Iss, attracted a good house, and gave a very satisfactory entertainment. Coming: Nov. 9, Ideal Opera co.

Salem.

Mechanic Hall (McDonough and Fulford's): Annie Pixley in M'Iss came the 25th, to a fair house, and was well received. Booked: Minnie Palmer's Gaiety comb. 11th.

Items: Bennett and Moulton's Juvenile Opera co., started out again the 1st.

Lynn.

Music Hall (George W. Heath, manager): Anthony and Ellis, Uncle Tom's comb. came the 25th, to a fair house, and were very well received. Booked: Minnie Palmer's Gaiety comb. 13th.

Items: Charles J. Thomas arrived home the 30th for a few days. It is reported that the theatre Comique will open again next week.

Springfield.

Opera House (W. C. Lenoir, manager): 8th, Joseph Jefferson and Mrs. Drew in the Rivals; Redpath Concert co. 11th; Jollities comb. 13th; Prof. Cronwell 15th to 19th.

Lowell.

Music Hall (Emery and Simons, lessees): 30th, Ada Cavendish in the Soul of an Actress, to a poor house. Nothing booked for this week. Nov. 22, Louis Aldrich and Charles T. Parslow in My Partner.

Huntington Hall: 28th, Barnabee Concert co., to a full house; Nov. 3, Spanish Students.

Michigan.

Ann Arbor.

Hill's Opera House (C. J. Whitney, Detroit, manager): 27th, Jane Combs as Juliet, supported by Mr. F. C. Huebner as Romeo. The co. was first-class, and received by a large audience. Booked: Snellbaker and Benton's Majestic consolidation co., Nov. 1; Barney Macauley in Messenger from Jarvis Station, 5th; Haverly's Mastodon Minstrels, 11th; John A. Stevens in Unknown, 15th; Mrs. Scott-Siddons, 20th; Frank Mayo, 29th.

Blissfield.—Adrian now has a first class orchestra, with O. Hunt as leader.

DETROIT.
Detroit Opera House: Mary Anderson closed last Saturday night a most successful week's engagement. The co., supporting her, though not a powerful one, did good and even work. Milnes Levick as Mercutio, Ingomar, Master Walter and Adrastus, confirmed the good impressions made on his former appearances here. He is a careful, conscientious actor, who does all things well. An actor who is always satisfactory, and sometimes great. Atkins Lawrence as Romeo, Haon, Fazio, and Clifford, rendered good service to the star, and became a favorite with the feminine portion of the audience. A man of splendid figure, handsome face, but deficient in reading and power. Emma Madern was fair, but has an apparent affectation of speech that mars her delivery. The actor who made the best general impression was Robert L. Downing, who, in whatever role he was cast, would cause favorable comment by his excellent work. This week, Gill's Goblins, or rather Mitchell's Pleasure Party (an excellent entertainment) for three nights. Silberberg's Opera co. from Buffalo the remainder of the week.

Whitney's Grand: Snelbaker's Majestic comb. did a majestic business at this house for the last four nights of the past week. The entertainment offered is subject to some criticism, but taken as a whole the show was not excelled by any vaudeville performance given in this city. This week the Krality comb. was booked, but owing to some differences between the management the date was cancelled. Next week John A. Stevens in a new play, Nov. 17, Scott-Siddons begins a four nights' engagement.

Items: Whitney's store window has the finest piece of lithographic work ever displayed in this city. It is a full length representation of Scott Siddons in a favorite role, and is the work of Forbes of Boston.—The electric light is to be added to the front of the Detroit.—Joseph Brinks is in town.

Minnesota.

ST. PAUL.
Opera House (John X. Davidson, manager): Hill's All the Rage, opened 25th, for three nights, to a large and brilliant audience. The play was well received and the audience heartily enjoyed the performance. Frank Hardenberg as Dr. Goodwin, and William Davidson as Dr. Witt C. Briggs, made a decided hit. Collier's Banker's Daughter co., three performances, 29th and 30th. Den Thompson in Joshua Whitcomb is finely billed for Nov. 1, one week; Gulick and Blaisdell's comb. No. 2 and 3 (Harry Webber) and Hop Scotch, will be here during the first part of the month.

Item: Conley's Varieties playing to fair business. New faces expected during the week.

Missouri.

ST. JOSEPH.
Tootle's Opera House (Milton Tootle, proprietor): C. F. Craig, manager: 26th. Neil Burgess to fair business; very good performance. 27th and 28th, Patti Rosa, poor business. Booked: Nov. 4, Big Four Minstrels; 5th and 6th, Milton Nobles; 10th, Leavitt's Vaudeville comb; 15th and 16th, Mary Anderson; 25th, B. W. P. & W. Minstrels.

Apollo: Departures: McClune Bros., Nora DeJude, Ari Holsten, to Atchison. New faces: Mons. Niblo and Aggie Clifton and Fannie Knight. Business very good.

Items: Co. A, Second Battalion, N. G. M., are working up The Drummer Boy of Shiloh.

Nebraska.

OMAHA.
Smith's Hall (George F. Brown & Co., managers): Coming: Nov. 6, Berger Family.

Academy (D. A. Griffin, manager): Neil Burgess in his play Widow Bedott, pleased a very fair audience 25th. He is on his way back from San Francisco, and his stop here makes the third time within the year. The arrangement of the play differs somewhat from that which he last presented to us, and not wholly with improvement. Some of the skirt-lifting business in the last act might better be left to variety performances, where it belongs. Owing to some misunderstanding the date for Mary Anderson's appearance has been changed from Nov. 1 to the 12th. Kate Putnam opens the 3d and 4th, and on the 5th and 6th the Sullivan Comedy co., with Dan and Josie Morris as leading attraction, hold the boards.

St. Elmo (John Nugent, manager): Presents an entire change of programme next week, in which the names of many favorites appear.

Item: Manager Griffin, who has been playing the Leadville Minstrels through several of the Western States, has severed his connection with them, and they are to disband.

New Hampshire.

PORTSMOUTH.
Music Hall (John O. Ayres, manager): Booked for the 27th, Fun on the Bristol; Nov. 4, M'iss; 9th, Rice's Evangeline co.; Buffalo Bill and Duprez Minstrels, no dates.

MANCHESTER.
Smith's Opera House (A. D. Stark, manager): Duprez and Benedict's Minstrels played to a very small audience 25th. A torchlight procession drew the crowd. Billed: Minnie Palmer's Boarding-School Nov. 3; Annie Pixley, booked for the 5th, has cancelled; will come later in the season.

New Jersey.

NEWARK.
Grand Opera House: 30th and matinee George W. Caldwell's Rip Van Winkle comb., gave an excellent representation of that play. Joseph H. Keane as Rip won golden opinions and the support was fully up to the required standard. The co. repeats the play Nov. 3, and gives Solon Shingle and Oliver Twist on the 4th.

Park Theatre 20th, Goodwins Froliques to an immense house. Some changes have been made in the original cast, Eliza Weathersby and Venie Clancy being replaced, but it may be doubted if any improvement could be made on the present list. 29th, 30th; Mrs. G. C. Howard as Topsy in Uncle Tom's Cabin to good business. Booked: 4th, 5th, 6th Strategists; 8th, Goodwin's Froliques repeat Hobbies; 9th, Abbey's Humpty Dumpty; 11th, 12th, Our Gentleman Friends.

Waldmann's Opera House: 1st week, Lady of Lyons. Variety: Charles Diamond, The Novelty Four, Tom Sayers, and Nellie Richards.

Mulberry Street Theatre: Ohio, Three Gorman Bros., Commodore Foot, Brock and O'Connor, Minnie Lawton, Lottie Grant, and The Bernards.

JERSEY CITY.
Academy of Music: N. C. Goodwin, in Hobbies, was well received. They opened

28th, to a packed house, and they played out the balance of week to good business, in spite of the storm. Nov. 1 and 2, Clinton Hall's Strategists.

Trenton.

Taylor Opera House (John Taylor, manager): 25th Goodwin's Froliques to fair house audience delighted with performance. Our Gentleman Friends have changed their date to Nov. 8th.

New York.

BUFFALO.
Academy of Music (Meech Brothers, proprietors): For the first three nights of last week we had Mr. and Mrs. George S. Knight in their play of Otto a German. The play is the same as presented here during their last visit, having some few new songs introduced by Mrs. Knight, but it fails to draw, and the business done was light. Mr. and Mrs. Knight are very clever people, and should produce a more taking and better constructed piece, and one in which their talents would show to better advantage. Otto has had what little merit it contains played out of it. For the balance of the week, Lotta and co. in Musette, although she had to contend the first evening with the great Republican torchlight procession and Gen. Grant's visit to the city, the house was well filled, and during the balance of the week every seat was taken. For this week, the first three nights we are to have D'Oyly Carte's London Opera co. in their popular comedy opera of the Pirates of Penzance, and for the balance of the week Oliver Doud Byron will appear. Thursday evening in Across the Continent, the balance of the week in his new play Ten Thousand Miles Away. The following week will be devoted to the presentation of the fairy tale of Cinderella, or, The Little Glass Slipper; by Henry C. Jarrett's European comb.

Adelphi (Joe Lang, manager): The attractions offered last week deservedly drew large audiences. The principal features were Master Rooney and Barney McNulty, two of the best Irish character delineators we have had in a long time. The Morrissey, Tom and Maude, as the Irish Emigrants, were excellent, while as a jig dancer, Tommy has hit few superiors, and Maude is a very clever singer and won deserved applause. Louise De Luisi is fair as a song-and-dance lady. Harry Clark was funny as ever in his German specialties. Frank McNish and the Leland Sisters, Jennie and Rose, made a jolly three, and furnished a fund of amusement. W. Henry Rice won hearty applause in his delineation of the festive darkey prima-donna. Mr. Rice is an established favorite in Buffalo, and always proves a winning card. For this week another good bill is offered. Barney and McNulty are wisely retained. The Comedy Quartet, Harry and Emma Budworth and George and Marie Nelson, appear in their original sketch, entitled Hush; then we are to have Ada Adair, in her pleasing solos; Fernando Fleury, change and character artist; also Millie La Font, in her budget of songs; the Russells, Kitty Gardner, in songs; and Dooley and Tenbrooke, the Negro character delineators. The week's attendance is sure to be a good one.

KINGSTON.
Music Hall (Cornelius Burbans, manager): We have had nothing theatrical in this house for two week past. The Eunice Good rich comb. in Zizi, or the Cripple's Love, booked for Nov. 5th. Gilmore's Humpty Dumpty Pantomime Troupe, 16th.

Sampson Opera House (Phil. Sampson, manager): Eunice Goodrich, booked for Nov. 6th; Gilmore's Humpty Dumpty for 17th.

Items: Mr. Ed Winter and William Freer of this city, have organized a Lyceum course to be held in Music Hall, during the coming winter; following is a list of the talent at Buckle's Grand Concert co.; Hon. William Parsons M.D., Lecturer; The Ideal Colored Musical co. with Mme. Selika in concert; Miss Nella F. Brown of Boston, elocutionist; Mr. R. J. Burdette, the funny man of the Burlington Hawkeye, and lastly a troupe of native Arabs, brought to this country by Prof. James Rosedale and accompanied by the world-famed Selim who was with Stanley all through his African explorations.

ROCHESTER.
Grand Opera House (Joseph Gobay, manager): Lotta and co. will appear in Musette 1st and 2d; Zip, 3d; Tony Denier's Humpty Dumpty troupe, 5th and 6th.

Corinthian Academy of Music (Arthur Luetchford, manager): D'Oyly Carte's Opera co. will present the Pirates of Penzance, 4th, 5th and 6th.

TROY.
Griswold Opera House (S. M. Hickey, proprietor): 25th and 26th, Lotta, to crowded houses.

Rand's Opera House (Gardiner Rand, proprietor): Nov. 5, Strakosch & Hess Opera co., in Carmen.

Grand Central Theatre (P. Curley, manager): Ten new variety artists this week, in the olio.

JAMESTOWN.
Allen's Opera House (A. E. Allen, manager): The Linger Burlesque co. were billed for this place for about two weeks, and after two postponements, finally cancelled altogether. Frank Frayne, booked for the 28th, cancelled. Billed, Nov. 2, Oliver Doud Byron; 4th, Baird's New Orleans Minstrels.

ACBURN.
Opera House (A. J. Shimer, manager): 22d, Baird's Minstrels, to light business. 26th and 27th, Richmond & VonBoyle's Comedy co. in Our Candidate. The first night they had a very light house, owing to a political torchlight parade, but the second evening they were rewarded with a large audience, and gave a good entertainment.

SYRACUSE.
Wieting Opera House (Philip H. Lehn, manager): Lotta the ubiquitous, as Musette, the 25th, to a very large and fashionable audience. The star and play were fully appreciated and loudly applauded. Bookings: Warren's Ideal Baby Fatinitza co. Nov. 5.

BROOKPORT.
Ward's Opera House (George R. Ward, manager): Harry G. Richmond in Our Candidate Nov. 1. Galley Slave sometime this month—date not fixed as yet.

HORNELLVILLE.
Shattuck Opera House (Dr. S. F. Shattuck, manager): Nothing doing the past week. Fun on the Rail failed to show up 29th.

BATAVIA.
Opera House (John Dellinger, manager): Baird's New Orleans Minstrels played 28th to large business.

Conroy's Richmond and Von Boyle 29th, in Our Candidate, to large house. Show first-class.

OSWEGO.
Academy of Music (W. B. Phelps, manager): Harry G. Richmond, in Our Candidate, drew a fair house, 29th. Tony Denier's

Humpty Dumpty troupe, 3d; Lotta and co. in Musette, 4th.

Utica.

Opera House (John Abercrombie, manager): Nov. 4, The Boston Ideal Uncle Tom co. 3d, Eberle Minstrels. 6th, Lotta.

Ringhamton.

Nothing doing last week. Coming: Fatinitza Nov. 10.

North Carolina.

CHARLOTTE.
Opera House (L. W. Sanders, manager): The Rentz-Santley co. 26th, to fair business. Nick Roberts' Humpty Dumpty played 27th to the largest house of the season. The show is a first class one of its kind. Coming: Ford's Comedy co. Nov. 5; Bartley Campbell's Galley Slave 8th, and Gus Williams 10th.

Ohio.

CLEVELAND.
Opera House (L. G. Hanna, manager): The Jolly Tourists drew very fair houses last week. The co. is much stronger, musically, than last season, and several new features have been introduced which are quite amusing. Carrie Swain is a valuable addition to the party. The old favorites fully sustain their last year's reputation. Mr. J. B. Polk appeared this week in A Gentleman from Nevada. Nov. 8, Rice's New Evangeline co.

Academy of Music (John A. Ellsler, manager): Haverly's Colored Minstrels were favored last week with crowded houses. The troupe is an excellent one and gave entire satisfaction in every respect. As a musical organization they are exceedingly strong. The Academy is closed this week.

Comique (B. C. Hart, manager): Prof. Pillaire is the leading attraction for week of Nov. 1.

Items: Manager Hanna has been ill and confined to his house for the past two weeks, but is now able to get out occasionally.—The Vocal Society will give three grand concerts Dec. 9, Feb. 24, and May 5.—Barrett and Emmett are booked for an early appearance at the Opera House.

Davton.

Music Hall: Col. T. F. Snelbaker's Majestics 23d, to a packed house. The co. is first-class.

Items: Miss Ada Lynwood of the Majestics was detained here several days by a spell of sickness, but rejoined the co. at Detroit.—Gebhart's Opera House has been leased by a stock co., who will turn it into a skating rink and bicycle track.—A quartette from the Cincinnati College of Music will give a chamber concert at Association Hall Nov. 4.—Mr. William Gunkel of Redpath's Lyceum Bureau of Boston is in the city for a few days.

Columbus.

Grand Opera House (Col. Theodore Morris, manager): Campbell's Matrimony co. 29th and 30th, drew very good audiences. Play not strong yet sufficiently interesting to engage attention for couple of hours. It lacks that intense dramatic action which characterizes Galley Slave and My Partner; but it is a charming society and light comedy affair. Louise Muldener and Mrs. Edwin F. Thorne manage their appearances and elegant costumes in an equally skilful manner. Edwin F. Thorne's acting was easy and natural. Mr. Magnus was an accomplished villain. Some special scenery, with present careful stage settings, combine to produce very enjoyable and artistic effects. Coming: O. D. Byron 9th; Clark and Marble's Tile Club 10th and 11th; Sol Smith Russell in Edgewood Folks 12th and 13th; Sun's Golden Game 15th and 16th.

Comstock's Opera House (Frank Comstock, business manager): Frank I. Frayne 5th and 6th.

Youngstown.

Opera House (W. W. McKeown, manager): 23d, Oliver Doud Byron in Across the Continent, to splendid business. Coming: Nov. 1, Frank I. Frayne.

Items: Manager McKeown is securing some splendid troupes for the winter. Youngstown is one of the best show towns in the State for good troupes.

Sandusky.

Biemiller's Opera House (William Stoffie, manager): The amusement season has now fairly opened here, and we expect to have a series of first class entertainments. 29th, Mr. and Mrs. George S. Knight in their play of Otto. They were well supported, and the representation gave general satisfaction. After a postponement of dates which caused considerable disappointment, we are at last to have Lawrence Barrett Nov. 4, in character of Richelieu.

Springfield.

Black's Opera House (A. C. Black, proprietor): Chicago Church Choir co., 25th, to poor house. Coming: Nov. 3 and 4, Janauschek, in legitimate drama. 11th, O. D. Byron. 18th, Tourists.

Items: Nat Childs, business agent for Janauschek, was in the city Oct. 30.

Urbana.

City Hall: Rial and Draper's Uncle Tom party 29th, to a jammed house. This is the best Uncle Tom troupe that has ever been here. Booked: Frank Frayne in Si Slocum.

Canton.

Opera House (Louis Schaefer, proprietor): John Thompsons around the World 26th, to good business. Coming: Nov. 3, and 4, Frank I. Frayne in Si Slocum; 10th, Frank Chanfrau in Kit.

Akron.

Academy of Music (W. G. Robinson, manager): 30th with matinee Rial and Draper's Ideal Uncle Tom co. The (Mrs.) Pat Rooney and Dick Deadwood co. failed to materialize on the dates announced.

Pennsylvania.

READING.
Grand Opera House (George M. Miller, manager): Maggie Mitchell, Nov. 9, followed by Rial & Draper's Uncle Tom, W. J. Thompson's Electric Light comb., Salisbury Troubadours; Annie Graham in Upper Crust; Annie Pixley in M'iss and Gilmore's Invincibles.

Academy of Music (John D. Mishler, manager): Nov. 9, Dr. Clyde; 16th Fanny Davenport in An American Girl; 17th, Ben Maginley as Deacon Crankett; 19th, Maude Granger 20th, Charlotte Thompson in The Planter's Wife; 24th, Bartley Campbell's Matrimony; 25th, Harper Dramatic co.

Lancaster.

Fulton Opera House (B. Yecker, proprietor): Booked: Ben Maginley in his new play, Deacon Crankett, Nov. 15; Fanny Davenport and co. in An American Girl 17th; Two Nights in Rome 30th; Matrimony 23d.

Harrisburg.

Maggie Mitchell reopens the season, temporarily closed by the Presidential contest. Nov. 8, in Fanchon the Cricket.

Allentown.

Academy of Music (B. J. Hagenbuch,

proprietor): The regular Winter season will be opened Nov. 8, by Manager Mishler, producing Dr. Clyde. Maggie Mitchell is booked for Nov. 12, to be followed by Harry Stuart in Brother and Sister 15th and W. J. Thompson's Electric Light, 16th.

Pittsburg.

Opera House (John A. Ellsler, manager): Oliver Doud Byron and co., closed a good week's business, 30th. Financially speaking Mr. Byron's principal support is derived from the upper portions of the house, the denizens of which locality fairly revel in the blood chilling incidents, in which Across the continent, and Ten thousand Miles away abound. The co. was a fair, and comparatively much better one than Byron usually brings with him. This week, Rice's Evangeline comb. are with us, Evangeline, Collins, and the Goose with the Golden Egg will be given. John McCullough Nov. 8; Leavitt's English Opera Burlesque 15th; Joe Jefferson, 22d.

Library Hall (W. W. Fullwood, manager): Thorn and Darwin, the magicians, have been entertaining fair audiences during the past week, with their Soirees Mysterieuses, or One Hour in Dreamland. The three Ronaldos in their grotesque dances also contribute towards making the evening's entertainment enjoyable. Rice's Bijou Opera co. was to have opened Nov. 1; but Evangeline having been booked ahead for the Opera House, Mr. Rice concluded it would not be policy to play both his shows at the same time in this city, so cancelled the Bijou engagement. The management has been put to considerable loss, which no doubt Rice will make good. Thorn and Darwin hold over another week: Haverly's Colored Minstrels 8th.

William's Academy (H. W. Williams, manager): The co. at this house last week, was not up to Mr. Williams's usual standard and the performance consequently dragged considerably. The acts most worthy of notice were those given by the Lynn sisters, Kelly and Ryan, and the Barlow Bros. This weeks co. will include, Ferguson and Mack, Minnie Chapin, Calan, Haley and Calan, T. F. Thomas, Haley and West, Lottie Rousselet, Fredericks, Gloss and La Van, Clark and Edwards, and Charles Lord, Business, fair.

Items: Will Carleton, the author of Fritz in Ireland, has written a three-act play for the Lynn Sisters.—Oliver Doud Byron's wife was very sick in this city during the latter part of last week.—Uncle John Ellsler is amusing our citizens, through the medium of one of our local papers, with graphic sketches of actors and incidents of by-gone days. In his latest, he tells of how he first engaged Edwin Forrest, for Cleveland. Mr. Ellsler is one of the most entertaining gentlemen in the profession, both off and on the stage.—Luke Schoolcraft and George H. Coes are at present in the city, as are also Messrs. D. B. Hodges and Charles B. Hicks.—Much interest is manifested in Lillian Spencer's New York debut. Miss Spencer is one of Pittsburg's most talented young ladies.

Titusville.

Parshall Opera House (James Parshall, proprietor): Frank I. Frayne in Si Slocum, 26th, to fine business. Jack and Miller's Coterie, 8th; Frank Chanfrau, 12th; George E. Stevens' Uncle Tom, 16th; M'iss, Pixley co., Dec. 1; Bartley Campbell's Galley Slave, 8th.

Kirk.

Park Opera House (William J. Sell, manager): Frank Frayne and co. appeared in Si Slocum 25th, to fair house. Lingard Burlesque co. heavily billed for 26th but failed to appear. The Knights in Otto came 28th to good business. Booked: Oliver Doud Byron Nov. 1. Mitchell's Pleasure Party 4th. Jack & Miller's Comets 6th.

Madville.

Opera House (H. M. Richmond, manager): Baird's Minstrels are billed to appear at this house Nov. 6. Booked: 10th, Jack and Miller's coterie in Courts; 12th, Clinton Hall's Strategists.

Rhode Island.

PROVIDENCE.
Opera House (George Hackett, manager): Abbey's Humpty Dumpty troupe gave a fine rendering of the well worn pantomime, 29th and 30th. The political demonstration of the 29th affected the size of the audience, but at matinee and evening of Saturday, good business was done. Nov. 3 and 4, Strakosch & Hess English Opera co., with Mme. Marie Roze. Aida and Fra Diavolo are the operas. 5th and 6th, Joseph Jefferson, supported by Mrs. John Drew and a fine co. 8th, for a week, Ada Cavendish, in a number of her best plays.

Low's Opera House (William H. Low, Jr., manager): Clark and Marble's Tile Club for the past week, doing a fair business, when outside attractions are considered. Billy Carroll, always a great favorite here, did much, in his character of Chromo, servant of the Club, to lighten a not particularly brilliant entertainment.

Theatre Comique (Hopkins and Morrow, managers): This favorite resort was relieved of many of its habitués last week by the political craze. Arrivals for the week: Add Weaver, Nellie Parker, Louise Montague, John Hogan, Lizzie Mowbray, George Lingard, Walter Bray. A burlesque, entitled Pirates of Seckonk, will close the bill.

South Carolina.

COLUMBIA.
Opera House (Eugene Cramer, manager): Nick Roberts' Humpty Dumpty troupe to a fair house. Co. very weak. Rentz Novelty co. the 27th to a good house. Nothing booked until fair week, Nov. 9.

Tennessee.

MEMPHIS.
Leubries' Theatre (Joseph Brooks, manager): Miles' Juvenile Opera co., appeared at this house for one week commencing 25th. The Little Duke, Pinfaro and Chimes of Nor'mandy were given. This troupe a very fine and contains many very talented children. Though the entire troupe were successful in an artistic sense, business was very bad; they had the misfortune to have very unfavorable weather during their stay here and several counter-attractions in the field against them. Next week, Mr. Thomas W. Keene in a young of his favorite characters; the advance sale is very large.

Items: Zoo-Zoo Variety still running to fair business.—Dan Rice's New Departure, or Floating Opera House, anchored here for three nights 25th, 26th, 27th, and showed to good audiences.—Mr. H. B. Phillips, agent Thomas W. Keene comb. is in town—Miss Ada Dow of the Miles Opera co. left the co. here, not being able to agree with Mr. Haily, the manager.

Nashville.

Masonic Theatre (W. J. Johnson, manager): Tagliapietra's Opera Troupe appeared 20th in Lucia de Lammermoor; 26th in Il Trovatore; 27th and matinee in La Traviata and Martha to fashionable and appreciative audiences, despite the inclement weather

During the entire week they made a very favorable impression here and will be welcomed back, later in the season. Thomas W. Keene appeared with good support on 28th, 29th and 30th to crowded houses. He well sustained his previously heralded reputation. Miles' Juvenile Opera Troupe is billed for 2d and 3d. The Fay Templeton comb. 5th and 6th.

Grand Opera House (W. A. Sheetz, manager): Frank Mayo appeared on 28th in Van the Virginian, and 29th in Davy Crockett, his audiences enthusiastically applauded his natural style of acting in the latter piece. Miss Julia A. Hunt's comb. is billed for 5th and 6th.

Texas.

BRENNHAM.
Opera House (A. Meyer, manager): Hoey and Hardie's Child of the State comb. 23d, and though there was a political meeting in town, the house was full. It was the best paying audience of the season. Coming: Callender's Georgia Minstrels 25th.

Vermont.

BURLINGTON.
Howard Opera House (K. B. Walker, manager): Major Pond's Musical comb., Abbey's Spanish Students, with the Weber Male Quartette and Isabel Stone, to small but enthusiastic house. Booked: Jarrett & Rice's Fun on the Bristol 3d; Minnie Palmer's Boarding-School Nov. 5.

Virginia.

RICHMOND.
Richmond Theatre (W. T. Powell, manager): Ford's Dramatic co. produced the Naiad Queen the week of the 25th, to large houses, 30th, The Two Orphans was given by the same co. to a fair audience. Nat Goodwin's Froliques Nov. 1, 2, 5 and 6. Bartley Campbell's Galley Slave, 3d and 4th.

Mozart Hall (C. L. Seigel, manager): Seigel's English Opera co. with Caroline Richings, Bernard as prima-donna, drew moderate houses throughout the week. Pinfaro, Rose of Tyrol and Jeannette's Wedding were given.

Virginia Opera House: The New Orleans Minstrels played an engagement of four nights commencing 26th to poor business.

Comique (W. W. Pullman): Business last week was good. Idolette, the Water Queen, and Wallace the Man Fish are announced for Nov. 1.

Items: The Great London Circus gave two performances 26th to packed tents.

Alexandria.

Armory Hall (Kinley & Smith, managers): Sol Smith Russell's co., in Edgewood Folks Nov. 8. Alexandria Dramatic Club will give the comedy, Everybody's Friend, for the benefit of the Old Dominion Boat Club, Nov. 16 and 17.

Sarepta Hall (J. M. Hill, manager): The Mississippi Genuine Darkey Minstrels, Nov. 4. Item: The local manager of the Washington National Theatre, Mr. Samuel Kinley, has accepted the management of Armory Hall, and promises to wake the old burgh up this season.

Wisconsin.

MILWAUKEE.
Grand Opera House (Jacob Nunnemacher, manager): Collier's Banker's Daughter drew splendid audiences during their engagement. Such exceptionally fine cos. are assured of appreciation. Leavitt's Specialty co. 25th, 26th, to a comparatively light business, caused by bad weather and politics. The show is a good one, comprising the best of variety talent. Nellie Larkle was billed, but did not appear for some reason. Coming: Nov. 10, 11, 12, 13, Hill's All the Rage; 16th, 16th, Barlow, Wilson, Primrose and West; 17th, 18th, 19th, 20th, Denman Thompson; 23d, 23d, Haverly's New Mastodons; 24th, 25th, 26th, 27th, Mr. and Mrs. George Knight; 29th, 30th, and Dec. 1, 2, 3, 4, Gosche & Hopper's One Hundred Wives co. An excellent dish.

Academy of Music (Harry Deakin, manager): Prof. Boston's Jubilee Singers 24th, afternoon and evening, to large houses. These Sunday afternoon entertainments seem to take well. Simmons, Arnold & Ames' Minstrels 25th, 26th and 27th, and one matinee, to a light house. Barney Macauley as Uncle Dan'l in Messenger from Jarvis Section, opened to a crowded house 28th, to continue for the week. The play went smoothly. The character of the unsophisticated rustic in the toils of the sharps, is ably depicted by Mr. Macauley, creating great interest. The support is very fair. Miss Cresco as Clip gave a very clear picture of the city vagabond. Mr. J. Dowling, Alf Johnson and J. H. Ready were noticeable for

THE USHER.

*In Ushering
Mend him who can! The ladies call him, sweet,
—LOVE'S LABOR LOST.*

Manager Abbey is playing his little Bernhardt tramp for all she's worth. Thursday night she was trotted out at the park so that she could see Clara Morris, and the public feast their eyes (for \$1.50 each) upon her. Saturday night she was billed to appear in a decorated box at Booth's, but she gave her first evidence of the fickle capriciousness which has gained her one half her notoriety—fame and refused to exhibit herself to the expectant, gaping crowd that had been induced to take in Cinderella on her account. Of course Mr. Abbey pays dear enough for his star to do anything he likes with her, but the taste and policy is questionable that seeks to profit by displaying her like a monstrosity or a wild animal. The lady is lowered thereby to the level of the little woolly elephants at the Aquarium. They are made to satisfy a common curiosity—so is she. The public debase themselves by making the exhibit successful. If Bernhardt cannot be lionized socially in New York as she was in London, let her keep to her rooms in the Albermarle, attend to her business of rehearsing and other preparatory affairs quietly, and win the respect and confidence of the people before whom she is to pose as the leading actress of the world.

The press, I am sorry to say, has lent itself to assist these catch-penny devices, chronicling Bernhardt's every sneeze with a gravity that is ridiculous. They forget that she is simply an actress, famous—justly or not—not another King Kalikau or Duke Alexis. Let them wait until Monday night, when, should she merit all that has and will be said and written about her, they may gush and taffy her as much as they choose. Her daily walks, rides, dinners and talks, are not of vital importance or even of passing interest to the reading public.

Another father made happy! James A. Herne, of Hearts of Oak fame, writes from Boston under date of Oct. 31: "Mrs. Herne, see Katherine Corcoran, presented me this morning with a fine, healthy girl baby, weighing thirteen pounds!" Just in time. The Boston baby show is in progress and truthful James can enter his offspring, conscious that he has the youngest, heaviest, emotional actress in the whole infantile crowd. There won't be any difficulty hereafter as to where Terry Dennison's child is to be procured for that third act!

Some time ago the Kiralfy Brothers procured an injunction against W. H. Lytell, the comedian, restraining him from producing "Around the World in Eighty Days," claiming that they held the sole right to the piece for America, besides a priority in copyright. The novel of Jules Verne is, of course, common property to anybody who wishes to dramatize it. I have as much right to put the story on the stage as have the Kiralfy's. Saturday last the case came up in the marine Court, and the presiding judge denied the motion for a continuance of the injunction against Lytell, with the following opinion, which may freshen up a bit the legal knowledge of some of my readers: "In view of the denial contained in the affidavits of the defendant, I do not see how this injunction can be continued. The whole equity of the bill is denied by the defendant. Besides, the plaintiffs seem to rest a portion of their claim to an injunction upon the fact that they have a copyright. State Courts have no jurisdiction in cases where it is alleged that a copyright has been violated. The case also differs from the case presented to the late Chief Justice Curtis, in the fact that it is denied here that the defendant is performing the drama as translated by the plaintiffs. So many translations of the original story are shown to have been made as to preclude me from continuing a preliminary injunction in any event. Motion denied, with costs."

Word is brought me *apropos* of the proposed Passion Play, that the Roman Catholic clergy of New York have been instructed to use every means in their power to stop Abbey from producing it. A regular organization has been made, and they will push the thing to the end. Already Catholic legislators are interesting themselves, and considerable lobbying is being done in anticipation of the necessity, as a last resort, of creating a law that will make its presentation impossible.

The clergymen, who have been interviewed by THE MIRROR's people, offer a theme for meditation. Twenty-five years ago, you could not have found a single minister who would have talked temperately and kindly about the theatre, much less venture opinions for publication in the organ of the dramatic profession. How different is all this now! In place of prejudice, bigotry and narrow-mindedness, we find liberality, broad thought and kindness—qualities, the development of which, mark the rapid progress of the age. It is pleasant to realize that force, intellect and justice has swept away nearly all the vestiges that remained of orthodox intolerance, and Puritanical straight-waistcoatism.

Dr. Bellows struck the keynote of the times when he observed in his interview that "what we want is not a religious drama, but a drama that is not immoral or irreligious." There's the whole mission of the modern

drama defined in a nutshell. The province of the play nowadays is not to instruct but simply amuse. Acting to-day is the art of amusing by legitimate theatrical means. So long as a piece is not immoral, it serves its purpose. Yet it need teach no special lesson. The dramatist who writes a piece that occupies a neutral position is the man who, if he has ability, will succeed. I have never seen but one play that could be justly termed an exception to the rule; that is Daniel Rochat. Sardou's great play stands alone. Anna Dickinson's failure as a dramatic writer is due to the fact that she does not understand the true level of the playwright. We do not look for the moral of an oil painting. If the artist does not overstep the bounds of propriety in the treatment of his subject, we are content. Why should it not be the same of a drama?

A wise son knows his own father, and conversely a wise mother ought to know her own daughter; it seems, however, that the estimable lady who sends me the following letter, does not keep her eyes open to the latest bulletins concerning her's:

NEW YORK, Nov. 2, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR—Will you please contradict the report in your last issue stating that Miss Jennie Yeamans was married to Mr. E. A. Locke. She is not. She opens here at Niblo's Garden in Kiralfy Brothers' play of Enchantment, playing the soubrette part, on Nov. 16. Yours Respectfully, MRS. A. YEAMANS. 60 East 9th Street.

The statement made last week cannot be conscientiously contradicted because I have excellent reasons for knowing that it was strictly authentic. Miss Jennie was married to Mr. Locke some weeks ago. I am sorry that the young lady was not dutiful enough to ask her mamma's permission, or at least to have acquainted her with the intention. If Mrs. Yeamans will take the trouble to investigate she will find that THE MIRROR was right in this, as in all other matters.

Bronson Howard has paused from his incessant round of London dinners and routs, to put his name to a contract agreeing to write a play for the Troubadours in a stipulated time at a stipulated price. It will be played this season, probably in New York.

The two J. B. P.'s have separated. Maj. J. B. Pond has dissolved his connection with Col. J. B. Polk, having arrived at a pleasant and thoroughly amicable understanding. Mr. Polk assumes all the liabilities of the late partnership. The Major will turn all his attention to his musical enterprises. (Haverty is to blame for the frequent recurrence of that last word!)

An anxious correspondent sends me the following, written in a very pretty female hand on scented paper:

DEAR USHER:—Please let your readers have a detailed account of Mr. Booth's London appearance.

Cannot your correspondent give us just such a description as we would look for from any acquaintance who had the good fortune to be present; and also send extracts from the English papers in relation to it?

If you do not wish to print the latter, please state what papers are likely to contain criticisms, and we will procure them, if they are to be found in New York.

TANTALUS SECOND.

My fair "tantalizing" friend, if she reads THE MIRROR regularly will find a detailed and thorough account, in good time, of our great actor's London opening. Our representative in the English metropolis has been instructed to cable full particulars of Mr. Booth's reception together with the salient extracts from the criticisms that will appear in the daily papers on the following morning. The very first mails will bring a still more extended and comprehensive chronicle from "W. C. T." that will gratify the desire of "Tantalus." The London Times, Telegraph, World, Truth, News and Figaro will probably contain the best and fairest English critiques. They may all be obtained at Brentano's on Union Square.

It was significant that of the fourteen guests at the banquet last Sunday night on board the French steamship *Joucla*, Sara Bernhardt was the only petticoat present. New York does not seem to be so anxious as London was to place on a social pedestal the modern Delilah.

Louis Aldrich never asked THE MIRROR for a notice about himself until Wednesday morning. He came into my office with a copy of a paper containing the election returns in his hand. "Garfield's elected," he exclaimed, "and tell your readers that I'm the happiest man in New York to-day"—a statement that his beaming expression of countenance amply qualified.

Bartley Campbell said, just after the Cincinnati Convention, that the election would be a "walk over." It has walked right over and into him to the tune of \$500, which he wagered with Sheridan Shook.

Mr. Wetherell, Emma Abbott's husband, writes that there is no truth whatever in the report that Mrs. Seguin has withdrawn from the Emma Abbott Opera company. The lady is under contract for the two coming seasons, and her temporary absence was caused by a serious illness from which she has recovered. She rejoins the company at Nashville, Nov. 8.

THE PROPOSED PASSION PLAY.

More Talks with Clergymen—Drs. Houghton, Newman, Garnet, Crosby, Tynge, Hull, Colcord—Cardinal McCloskey—A Dark Future for the Production.—Letters From the People.

This week the interviews with clergymen on the subject of the Passion Play, commenced last week, are continued. There is but one feeling, and that is of repulsion and horror at the idea. The production does not affect the Church more than the Stage. The former would be shocked, but the latter would be degraded. No lover of the theatre will stand tamely by and see this. No actor who respects and reveres his profession as an ennobling art, will lend himself to its prostitution. The following opinions of leading divines are commended to the attention of every one in general, and Mr. Henry E. Abbey in particular:

REV. DR. HOUGHTON,

Pastor of the widely known Little Church Around the Corner, said: "I regard the affair as abominable. I cannot think that any Christian person will countenance it. It makes it no better that Mr. Abbey will give the profits to charity, and I don't know any one who would want money obtained in such a sinful manner. Mr. Abbey's conscience must be blunted, or he would not think of so dreadful a thing as a play founded on the sufferings of our Lord Jesus Christ. The very idea fills me with horror—disgusting, abominable."

REV. DR. J. W. NEWMAN,

Pastor of the Central Methodist Church, spoke earnestly on the subject, and said: "I would as soon think of representing Almighty God upon the stage, as His Son Jesus Christ. The American people would be shocked with any stage manager, who would attempt to give a theatrical representation of the death of Abraham Lincoln, and if this would be shocking to all the finer sensibilities how much more dreadful must be a representation of the sufferings of our Divine Master. When I was in Jerusalem, I witnessed the crucifixion as performed by the Latin monks, and it filled me with sorrow and disgust. How debased must be the intellect, and how vitiated the moral sensibilities of a people who can delight in such mournful tragedies, and how corrupt must be the church which sanctions such ceremonies, so degrading to earth and repugnant to heaven. The last request of the Redeemer to His people was to remember his death and not to re-enact it; to cherish His memory, and not to perpetuate the triumph of His foes. Devotion attains the greatest purity, and piety its highest form of spirituality, as pompous ceremonies are displaced, by the simple aspirations of the heart for God, and by the practical embodiment of faith, hope and charity. I think I shall make a public protest against the production of this play. I think it my duty, whether it does any good or not."

REV. HENRY HIGHLAND GARNET,

Pastor of the Shiloh Presbyterian Colored Church, on Twenty-sixth street, declared to the reporter that such a theatrical representation as the one proposed, would be "painful to witness, and very repugnant to the religious convictions of thousands." In further conversation, the reverend gentleman said: "I do not know much about the Passion Play, but any attempt to represent the solemn scenes in the life of the Redeemer is to me something terrible. I remember in my younger days, they used to represent the Judgment Day, which was very terrifying to look upon; and on two or three of such occasions I know there were dangerous accidents; whether they were caused by some supernatural means is more than I can tell, but you must admit the coincidence is very striking."

REV. STEPHEN H. TYNG, JR.,

Pastor of Holy Trinity Church on Forty Second Street, freely conversed on the subject. Said the reverend gentleman, "I did not see the Passion Play when I was in Europe, and so know nothing of it but what I have read. I think its Mr. Abbey's own affair, as a matter of dollars and cents. I do not know what his religious views are, but if his own conscience and taste, do not show him how very improper such a production would be, no amount of reasoning will convince him. I think the play will not succeed. It failed in San Francisco and it ought to fail here. If, however, the people have reached such a depth of infidel degradation, that they desire such a play, they will have it, for the supply always equals the demand. Its of no use for Mr. Abbey to talk about charity, that is only a bribe. I don't know of any charitable institution that would receive the devil's money. There is a religious conviction down deep in the breast of every person, gained in childhood that will come up at times, no matter if it seems to be lost. Any attempt to travesty, or represent the life of our Lord upon the stage, will arouse that religious spirit, and cause the people to look upon the Passion Play with horror. I think it might run for a night or two—perhaps the infidel portion of the community would go to satisfy its curiosity, that's all. I shall not preach against it, because I do not think it is my business to tell the people what to think or what to do. I give them the motive or principle, and leave their conscience to do the rest."

REV. DR. HOWARD CROSBY,

when approached by the reporter, on the subject of the Passion Play, seemed disinclined to speak about it, but finally said: "I think it is all of a piece with the blasphemy so prevalent in the theatres at present. I dislike theatres and everything connected with them, but would not take the trouble to

speak against them. The original play in Ober Ammergau was from very good and pious motives, and as performed by the simple villagers was all right and proper; but even there it is being turned into a money-making scheme. I shall not preach against it, however."

CARDINAL MCCLOSKEY

was waited upon by THE MIRROR reporter, and in reply to a message sent in to the Cardinal, the following was received: "His Eminence has nothing to say on the subject at present. When the proper time comes he will speak."

REV. SAMUEL COLCORD,

who is the Pastor in Chief of the People's Church at Chickering Hall, and promoter of the well-known revival services at that hall, said: "I have read of the Passion Play, and know that it is to be produced in New York, but I have not thought much about it. Now that you bring it to my mind, I do not hesitate to say that I look upon it as an abomination. Mr. Abbey's promise to give the profits to charity, makes it look a little better at first sight, but yet it does seem like one stealing a horse from a rich man and giving it to the poor; and by the way, hardly as justifiable. I do not wonder that the secular as well as the religious press are arrayed against the production of the play. For my part, I would as soon justify murder, as seem to aid in such profanity. It will depend how I am moved at the time, whether I preach on the subject from the pulpit."

REV. J. B. CLEAVER,

Pastor of the Church of the Disciples of Christ on West 28th street, after telling THE MIRROR reporter that he would like to see the Passion Play, though he didn't think he could sit out the whole of it, said: "Some people think that such a representation is sacrilegious. Now, that depends a great deal upon the kind of animus that controls the representation. If the actors are actuated by a proper spirit the play may be beneficial; if not, why, of course the opposite result will follow. I shall say nothing about it from my pulpit."

TWO TELLING LETTERS

have been received among the many that have been sent us on the subject, which are published below. The first is from the wife of an eminent physician of this city, whose name at her request is withheld. She is an active worker in all charitable enterprises and is a warm friend of the drama.

EDITOR NEW YORK MIRROR:

DEAR SIR,—THE MIRROR has begun a good work by publishing the views of leading members of the clergy of New York regarding the production of a theatrical representation of the Life and Passion of Christ, at Booth's theatre.

From all classes of the community apart from the clergy, and including people of widely dissenting belief in the divinity of Christ's person—we hear but one burst of disapproval, more or less intense and indignant, according to the religious nature or sex of the individual.

We hope THE MIRROR will appeal to men and women of different views and grades in society. Let us see if public opinion will not assist Mr. Abbey to view this matter from a higher plane.

A large majority of men in all ages, have been guided largely by popular opinion, and that voice derives its power of growth from individuals who speak and act by fearless obedience to their own internal light.

The majority of our citizens believe that this attempt to bring down the sacred story of Christ, the divinity of whose example none deny—to the boards of a theatre is sacrilegious and revolting to all that is holy in our nature; but to those, and they number not a few, who look with faith and reverence on Christ as the Son of God, words are too weak to speak their pain.

Jenn Paul said, "The progress of our race was like the walking of certain pilgrims to Jerusalem, who moved backward after every step forward." If any one of us can help to raise the standard of our own times our age, improved by our work will educate other individuals, who, by a higher point of view will raise the moral standard of succeeding ages.

To THE MIRROR we say with our full heart, it is a glorious privilege to help in uplifting humanity if ever so little. To Mr. Abbey we say, in all kindness, it is a fearful responsibility to retard or pull down humanity by destroying reverence for what is oldest and truest.

A. L. D. G.

The signature to the second conceals the identity of a highly esteemed society lady of Twenty-third Street:

EDITOR NEW YORK MIRROR:

DEAR SIR,—We hope THE MIRROR will continue the work of testing the feeling of the community generally, irrespective of creed, as regards the proposed Passion Play at Booth's theatre. Mr. Abbey will do well to pay attention to the recitals. To those of us who have always looked upon the life and death of Christ with unspeakable reverence and awe, the bare thought of producing the story in a modern play-house sanctioned by no religious ceremony or sentiment is simply revolting to all that is holiest and deepest in our nature.

A WOMAN.

WHAT FREDERICK PAULDING THINKS ABOUT IT. This communication was received from Mr. Frederick Paulding, the tragedian, shortly before sending THE MIRROR to press Wednesday night. His views of the matter as a devout Catholic and a devoted actor are interesting:

DEAR MR. FISKE,—The idea of depicting the sufferings of Christ in a theatre is revolting to me, and the thought of any man taking upon himself the task of representing the Divine Master is simply awful. As a Catholic I am entirely against it. As an actor, I think there are enough human passions to portray without meddling with divine ones. Believe me, dear sir, I am with you in this discussion, and honor THE MIRROR as being the first to take up arms in so just a cause.

Very truly yours, FREDERICK PAULDING. WESTMORELAND, NOV. 3, 1880.

AT THE THEATRES.

The play's the thing.

—HAMLET.

Monday was the night that managers fear more than any other in the year—the eve of Election day. A good-sized audience came together at the Fifth Avenue, however, to witness Lillian Spencer's debut in a romantic drama called *Norah's Vow*, written by Emma Schiff. The star is under Max Strakow's management. The impression she created was favorable, and her acting displayed a natural talent that deserves to be set in a better play than *Norah's Vow*. The success was made by the actress, while the authors gave only disappointment. Her play is pitched in a strained, unnatural key, and from beginning to end there is not an incident that would be deemed worthy of a place outside of a cheap novel by Mrs. Garden-of-Eden Southworth, or the gushing May Agnes Fleming. Miss Spencer is the most promising of the bevy of recent debutantes we have seen, and with proper direction she will rise. Her face is pretty, her voice melodious, and her reading good. Gabrielle Du Sauld gave efficient support to the star. The company generally did not distinguish themselves. The piece was fairly mounted. John McCallough's appearance Monday week as *Virginus* will be an event of interest.

Clara Morris appeared Monday night in Article 47, and repeated the fine success she had previously achieved in the intensely powerful part of Cora. The performance is even more striking than it was in the days of the old Fifth Avenue, and it would draw for weeks had not the engagement been limited to a fortnight by an arrangement with Sam Piercy for the production of his play, *Deception*, under the new title, *Debt of Honor*, in which the author and Agnes Booth, by Manager Mackaye's permission, will appear. Clara Morris's engagement has been marked by fine business—wonderful at this time of Election excitement—and the elegance of the people composing her audiences.

It is difficult to name the emotions stirred by the new play, or dramatic medley, entitled *Upper Crust*, produced on Thursday last at the Standard. At times it is wearisomely slow in movement, and there is a lack of cohesiveness about the story. The piece is credited to Messrs. Heron and Beloit; but judged as a literary effort, it cannot be placed by the side of Article 47. Moreover, its title is incongruous and misleading. A far better title for the piece would be *Marie Hagar, or Self Sacrifice*. The play is in five acts, and some of the tableaux are striking. It serves to introduce Miss Annie Graham, giving her certain scope as an emotional actress. Miss Graham was some years since a member of the Fifth Avenue company, and she has won considerable success in emotional parts in many of the principal cities. In *Upper Crust*, Miss Graham displays some excellent qualities, and though unequal in her acting and elocution, she is often far above the average in her presentation of emotional incidents. Miss Graham has a pleasing voice, an intelligent, mobile face, fine eyes, and a good stage presence; but she did not evince any great dramatic power in her personation of the strong character of Marie Hagar. The play is clumsily constructed, although many of the situations are intensely dramatic. The comely element of the play is good. William Scallan as Baron Losman is funny, and Maude Mowbray as Cornelia Walpole, provokes laughter by her grotesque make-up and *outré* behavior; Mrs. Pearl Eytting played with care, and she had evidently a right conception of the part of Lillian. Amy Northcott made the most of a small part, that of Gertrude. J. R. Grismer's Count Le Sare was effectively rendered, and Lewis Morrison's Count De Rives made a good impression, though he was at times stagey. The most noticeable bit of acting was Mr. Raymond Holmes' Paul Lamb. In the club-room scene, where Paul is slightly overcome with champagne, Mr. Holmes' acting was admirable. He was easy, reposeful and sufficiently the *blase* young aristocrat to make the character of Paul of some interest to the audience. As a picture of woman's sacrifice and man's villainy, the piece is worth seeing, and there are few who will not say that the setting of the picture is excellent. It is likely to have a successful career on the road, particularly when the company lay well hold of their several parts.

Fanny Davenport appeared as Leah and An American Girl for her benefit last Saturday night. The former part was recently added to her repertoire, and she had never played it before in New York. It was received with favor by the large audience that had gathered to show their appreciation of Miss Davenport's artistic worth, and gave general satisfaction. The play itself is heavy and uninteresting, and its production now-a-days is only pardonable on an occasion like this one, when it displays a favorite actress in a new role.

The Gyn'vor has caught vigorously on public favor, and is doing very well. Other novelties at Wallack's are postponed for the present.—Cinderella gives place at Booth's next Monday night to the wondrous Sarah.—Revels is drawing well—or rather its pretty women, rich costumes, and handsome mounting are attracting. Mr. Rice has spent a great deal of money upon a poor burlesque.—Tony Pastor and the Comique are piling up big receipts nightly.—Louis Aldrich is drawing finely at Niblo's.—Daniel Rochat has made a very deep impression on the public mind.—The theatres suffered by the political struggle Monday night, but Tuesday there was a boom felt at every house in the city. The outlook is bright for everybody. An era of theatrical prosperity may be justly expected.

MUSICAL MATTERS.

Wednesday, Oct. 27, a large audience gathered at the Academy to hear Rigoletto. Contrary to expectation, Mme. Gerster did not disappoint, nor was there an apology made before the curtain for anybody in the cast. The opera of Rigoletto, although it offers grand opportunities for the baritone and soprano, is not by any means a favorite one, either with the artists or the public. It makes a more emphatic call upon the histrionic abilities of the former than an ordinary lyric organization can satisfactorily respond to, and more dramatic characters than those of Gilda and Rigoletto are perhaps only duplicated on the stage by their theatrical prototypes Fiordelisa and Bertuccio, in The Fool's Revenge.

Mme. Gerster received a fine welcome on her appearance in the second act, and the music of Gilda has never of late been better sung in this city. What her voice lacks now in sweetness is fully compensated by the ease and grace of her execution. Her action, though marred by natural *gaucheries*, was vigorous, and her performance deserved all the favor bestowed upon it by the audience. Ravelli, as the Duke, made a good impression. He is a conscientious artist, but his voice, although forcible and penetrating, has a metallic quality far from agreeable. Signor Galassi's Rigoletto did not do that excellent singer justice. It was a cold, impassionate piece of work, that in no way recalled the brilliant triumphs he has achieved this season in other roles. Signor Monti, as Sparafucile, sang out of time the early portion of the opera, but redeemed himself in the last act. Belocca was a charming Maddalena, demonstrating the fact that a good artist can do much with a small part.

The opera was poorly mounted, as are all those produced at the Academy. Has not Col. Mapleson profited enough through the generous support of the New York public to show a desire to improve matters in this direction? With the facilities which the vast stage of this establishment possesses, there is no reason why the enterprising *impresario* should not present his operas in a manner novel and delightful to his patrons. Let this suggestion be noted and acted upon.

Saturday afternoon the second matinee performance of the Mapleson season was given. Despite the rain a good-sized audience was present. La Favorita was sung with an excellent distribution of the parts. Miss Annie Louise Cary in the title role, sang dramatically and created a decidedly good impression. She is the best contralto that has been heard in New York in ten years. Campanini's Fernando showed him to better advantage than anything he has done thus far this season. His voice was in splendid condition, the hoarseness that was apparent at his previous appearance having entirely disappeared, and he acted with vigorous energy. Monti and Del Puente also did themselves credit.

On Monday, Bellini's *Sonnambula* was sung to an audience that filled the Academy, from parquette to gallery. Mme. Gerster made her first appearance as Amina. The melodies of this well-worn opera are almost its sole claim for popularity. They are always fresh, pure and eloquent. The music of this opera is especially suited, by its florid character, to Gerster's style. Dramatically the part of Amina, does not make heavy demands on the singer, and on the whole the personation by Gerster was admirable. Campanini was the Elvino, and Del Puente, Rudolpho. Wednesday, Nov. 3, Verdi's *Un Ballo in Maschera* was the opera presented, with Ravelli, Galassi, Novara, Marie Swift, Annie Louise Cary, and Mme. Bianca Montesi, who made her first appearance.

Sunday night gala concerts at the Metropolitan are proving successful. As Theodore Thomas is absent, the orchestra is conducted by W. G. Dietrich, and a number of vocalists supplement the really fine orchestral performances. Last Sunday the orchestra music was infinitely superior to the vocal. Mendelssohn's Wedding March, Weber's Jubilee Overture, Raff's *Leonore* March, and the *Rienzi* Ballet music by Wagner, were finely rendered, as were also several minor selections. Mlle. Jeanne Chastel attempted to sing a rondo, but made a signal failure. She has a weak, thin voice, and appears utterly lacking in ability. Mlle. Helene Leroux was the success of the evening, and sang with spirit Meyerbeer's *Va Di-Elle*, from Robert, and La Brindisi as an encore. This lady has an excellent voice of moderate power, and a good style. Signor Giorgi Castello, a very nervous young man, who thought more of an incipient moustache than of his singing, sang fairly well an aria by Verdi. Signor Roberto Stantini did not appear. On the whole, the concert was slow; this was largely attributable to the very inferior vocal talent engaged. Messrs. Directors, if you engage singers, let them be as near the best as possible. On Monday the programme comprised selections by Rossini, Strauss, Michaelis, Gounod, Nicolai, Schubert, Wagner, Massenet, Mendelssohn, Verdi, and the lovely little gavotte by Morely, Marquis and Marquise. By the way, Theodore Thomas has not to sever his connection with the Metropolitan, and lovers of fine music grandly rendered, have still an opportunity for gratifying their tastes.

Prince Methusalem an operetta in three acts, by Johann Strauss, is the latest production at the Thalia Theatre. The management has placed the piece on the stage with new scenery, rich costumes, and accompanied by a grand orchestra and chorus, the cast

comprising nearly all the leading artists of this popular German theatre. There was a full house to witness the first performance in America of this favorite comic opera of the Old World. When first produced in 1877, in Vienna, it ran for eighteen months, and its airs, catchy and tuneful, were sung in the streets by the populace. Methusalem has only a slight plot, but the dialogue is witty and the music attractive. At the Thalia the work has an efficient representation; its pretty solos and duets are well sung, its choruses given finely, and the orchestration of more than ordinary excellence. One drawing feature of the piece is its rich costuming. It is, moreover, full of life, with picturesque tableaux and military marches. Even English-speaking play-goers will enjoy a visit to the Thalia, if only to see the characters, the army, the people, the scenery, and to hear the music.

Mme. Rive-King has to be congratulated on her successful debut at Boston. The organization of which she is the head, is known as the Rive-King Concert co., and it has just given one of the finest concerts of the season at the Hub. The Boston *Home Journal*, Oct. 9, says:

"Mme. Rive-King's performance of the Liszt 'Tarantella,' at this concert exhibited her splendid technique in a style such as we do not remember even this gifted lady to have equalled; nor do we recall an equally remarkable performance in this respect from any other lady pianist we have yet heard. This, considering we have heard Mmes. Schumann, Essipoff and Schiller, may seem to overcaution critics as an extravagant statement; but the rendering itself will vouch for its justice in the estimation of any fair-minded musician of the audience. It was simply magnificent piano-forte playing. What might have promised to be (at its commencement, for the first few measures) an indifferent and too off-hand performance, culminated, as the artist became thoroughly in earnest, in warmth and intensity of style, in perfect finish and the most refined delicacy, as well as magnetic power in execution, a transcendently brilliant effort. And the Romance of Saint Sacns which Mme. King performed in response to an encore could not have been better chosen to prove, as it unquestionably did, her ability to interpret music with as much delicacy as power; and with as much intelligence as with heart and soul. As she played her own neat and effective arrangement of 'Weiner Bon-bons' Waltz (it is as good, to say the least, as any of the Tausig arrangements of Strauss waltzes), we felt that she was playing to Josephy, who was (quite as enthusiastic as everyone else) one of the audience; for the style to us seemed to us so marked an imitation of Josephy's, that we could but regard it as the exquisite compliment of one artist to a no less talented contemporary.

Another accomplished artist of this company is Signora Laura Bellini, who is gifted with a pure, sympathetic and clear soprano voice, and whose vocalization is exquisitely finished, brilliant and cultivated. Signora Bellini won the appreciative recognition of the audience, and was several times encored."

AMONG THE MUSICIANS.

Miss Winston sings acceptably in the title role in *Boccaccio*.

Theodore Thomas' "request nights" at the Metropolitan are very popular.

W. H. Hamilton, of the San Francisco Minstrels, has a pleasing baritone voice.

Warren S. Young is a well known baritone singer, residing in Washington, D. C.

Johann Strauss' new opera, *The Lace Handkerchief of the Queen*, is secured for the Thalia Theatre.

Rudolph Bial makes excellent musical selections for his patrons, and wields the baton with a master hand.

Charles Harcourt, of Drury Lane Theatre, has just died from the effects of a fall through a stage trap at the theatre.

Mr. George Henschel is to sing as Mephisto in *La Damnation de Faust*, to be given at Tremont Temple, Boston, Nov. 12.

Mme. Heinrich, of Philadelphia, formerly of the Cathedral choir, is said to have an exceptionally fine soprano voice of fine quality.

Arbuckle is nearly as good a conductor as he is a cornetist. His concerts are one of the features of the American Institute Exhibition.

Dr. Damrosch gives his first rehearsal of the *Symphony Society* to night, Nov. 4, at Steinway Hall. On Saturday the first concert takes place.

Constantin Sternberg's sixth performance was given to a small house. The Russian virtuoso does not appear to evoke any very great musical enthusiasm.

Wilhelmj, the violinist, has signed a contract with Albert Weber, the pianomaker, by which the services of the player are secured for the coming season.

Miss Eva Mace, the young Philadelphia contralto, has accepted a position in a leading New York church, as first contralto. She is studying under M. Rivaide.

The young pianiste, Miss Anna Bock, will be assisted at her recitals at Steinway Hall by Messrs. Brandt, Muller and Hugo Klein. The dates are Nov. 11, 18 and 20.

A Cincinnati paper says: "In the Grand Opera festival at Music Hall next February, Col. Mapleson will have the finest ballet corps ever seen in this country. Mlle. Cavallazzi will head the list."

A Mr. Charles A. Stevenson, who gave a concert at Cooper Union Saturday last, advertised that he was "in no way connected with the Bijou Theatre." Query: Is the Bijou connected with him?

In *La Damnation de Faust*, which is to be repeated this season by the Symphony Society, the solos will be rendered by Mlle. Valleria and George Henschel, Frederick Harvey and F. G. Bourne.

A concert combination has been formed by Mr. C. H. Ditman, comprising Constantin Sternberg, the Russian pianist; Miss Letitia L. Fitch, soprano, and August Wilhelmj. They commence their tour Nov. 15.

Says the *Musical World* of London: "Among the notabilities we have had here has been Miss Emma Thursby. The object of her visit was to go through the 'cure,' but I am glad to say she cannot be very ill, otherwise it would be impossible for her to warble as sweetly as she does. Those who have heard her are highly pleased, and own that native American artists are vastly superior to what they used to be not so very long since."

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BUYING PIANOS.

Buying pianos—nothing seemingly so easy and yet so difficult. Of course, with plenty of money, Paterfamilias need not worry himself as to where he shall buy the long-promised piano for the darling of his household; but the average buyer, who besides having only a reasonable sum to spend, knows very little about pianos, goes about the business of purchasing an instrument awkwardly, and finally flounders into a purchase somehow and somewhere.

If we may judge from the numerous letters which have come to us during a long musical experience, from intending buyers of pianos, we should say that the purchase of this instrument in most instances is attended with much difficulty, worry, and loss of time and money.

And no wonder, considering the legion of competing piano houses! How could it be otherwise than difficult to choose from the variety of instruments, offered by the host of manufacturers and dealers throughout the country? Each firm, down the long list of makers, sends out the best pianos, and at prices varying from \$1,000 to \$150 for new instruments. Flaming endorsements from leading musicians are showered upon the public for every class of pianos, from the lowest priced to the highest, and all are warranted! Where shall we buy our piano? The head of the household has decided to put one or two pianos in the house, and he is taking infinite trouble to secure value for his money. Advertisements are hunted up, the claims of rival manufacturers are canvassed, musicians are interrogated as to the best instrument to buy, agents and runners of the competing houses come upon the scene, and confusion is worse confounded—the brain is muddled, and full of pedals and pressures, sounding boards and movements, until after perhaps months of worry, a selection is made—by accident, for better or worse.

Weber, Calenberg & Vaupe, Steinway & Sons, J. P. Hale, Behning, Kranich & Bach, Steck, Horace Waters, Decker Brothers, Sohmer, Knabe, Haines Brothers, Bradbury, Chickering, Gordon, Walters and a host of other makers and dealers are seeking the public patronage. Yet how few of these are really first-class makers, or honest dealers!

In the prospectuses before us, there are a score of different firms laying claim to the best instruments. One says he sells "the best-made pianos, of true workmanship and durability;" another offers the "best medium-priced pianos in America," but does not dwell much on the special excellence of his instruments. Then we are told by a third firm that "the superiority of the — pianos is recognized and acknowledged by the highest musical authorities," and that they are "superior to all others in true durability and finish;" that the firm "received first medal of merit and diploma of honor at the Centennial Exhibition." Side by side with this announcement we find that the — pianos "are acknowledged to be the best made, and are offered at special rates to dealers." Again we are told that "musical critics and authorities prefer the — pianos," although in the next prospectus we find that the — pianos "are unequalled in tone, touch, workmanship, and durability." One firm publishes a long list of endorsements from prominent artists, including singers, violinists, and pianists, and further modestly adds that their "piano is the only upright instrument ever used at public concerts by eminent artists." Another house contents itself by saying that their pianos "are the best ever made." Then we find still another, claiming to have "received the highest award at the Centennial," and their instruments are offered at reasonable prices. Again we have superior pianos, with "a patent agraffe bell-metal bar arrangement;" and another house, evidently not alarmed at the "agraffe" idea, says their instruments are celebrated for "the greatest power, pleasing and noble quality of tone, pliable action, solid workmanship and novelty of construction in an independent iron frame, and the placing of the strings in three tiers." In addition to this array of beauties in their pianos, they are also enabled to hold a "first medal and diploma" from the Centennial Exhibition. A prominent but rather notorious firm, grandiloquently says that he "is making 100,000 of splendid new scale upright and square pianos for the trade, at half price."

It is only likely that in the crowd of makers and dealers, there are some rogues who palm off spurious pianos on a credulous and ignorant public. But who shall decide, even among the so-called first-class houses, which is the Simon pure? One maker says his pianos are a "complete triumph," and, moreover, the President of the Exhibition, Gen. J. R. Hawley, who of course knows all about pianos, affirms that this piano "has sympathetic, pure, and rich tone, combined with the greatest power," while another house publishes the sales of their pianos much after the fashion that the *Herald* does its circulation. So many thousand pianos sold—here is a test of their popularity. As to another firm, they seem to rely on the fact that they are the "only manufacturers of pianos who make every part of their instruments, exterior and interior, including the casting of the full iron frames, in their own factories."

Well, now, where shall we buy our piano? We want to get the best, but we don't care about paying a fancy price. Of course, we shouldn't think of buying those instruments "made for the trade;" but should we be quite right if we bought a piano "made entirely in

one factory and under one supervision?" These are queries which are being asked out West, in Michigan and Indiana, and throughout the States. Perhaps some of the manufacturers or dealers in New York would like to answer the question? The piano trade is dull just now, and it would be a good way to push things to let the people have some light on this point.

FROM THE OTHER SIDE.

At a recent meeting in Cote Saint-Andrew, the birthplace of Hector Berlioz, it was decided to erect a monument to the composer.

Wagner's "Rienzi" has just had a great success at Rome, where it was brought out under the direction of Maucinelli at the Politeama.

The spectacular and sensational play of The World, which has made a genuine hit in London, has been bought by Lester Wallack for New York.

Miss Griswold, who took a prize at the Conservatory in Paris, is the niece of Bret Harle. She has been engaged by the Grand Opera in Paris.

Mr. Alexander Henderson has purchased ground in Panton Street, Haymarket, London, for the erection of a new theatre. The house will probably be ready for opening by Easter, with a new piece furnished by Mr. H. B. Farnie.

Gounod's new opera, *Le Tribut de Zamora*, will not be ready for production at the Paris Opera House before next March. The company is at present busily engaged in preparing for the revival of Rossini's *Le Comte Ory* and of MM. Coppee and Widor's new ballet, *Korrigane*.

During the Winter at the Crystal Palace in London, among the novelties to be given is Raff's ninth symphony. It is entitled *In Summer Time*. The composer requests that his work may be announced as follows: First part, *A Hot Day* (allegro); second part, *A Fairy Hunt* (allegro); third part, *(a) Eclogue* (largo); *(b) Harvest Home* (allegro).

The theatrical season in Geneva has begun badly. The director has made up a troupe, which does not please the public, and several of the members have withdrawn from it. Many families are still in the country, as for the strangers, those simply passing through the city, rarely go to the theatre, and the residents for the Winter have not yet arrived.

"La Tempete," a symphonic poem in three acts, after Shakespeare's "Tempest," the music of which is by M. Alphonse Duvernoy, will be brought out at the Chatelet Theatre in Paris about the middle of November, with Krauss as Miranda, Mme. Franck-Duvernoy as Ariel, Faure as Prospero, Vergnet as Ferdinand and Gailhard as Caliban.

Dr. Hans von Bulow was for a long time last summer seriously ill in Munich, where he was staying with Aibl, the publisher. He is now much better and has arranged to give a series of seven Beethoven concerts at Meiningen in November and December, when he will conduct nine symphonies, several overtures, and perform himself, concertos and in trios.

It is probable that M. Coquelin will make, towards the end of next year, at the period of the renewal of his engagement with the Comedie Francaise, a month's tour in America, after his return from London. M. Uilmann has just commenced negotiations with the celebrated artist in regard to this tour. Of course, this journey is subject to the authorization of M. Perrin; but M. Coquelin having to renew his engagement in 1881, will have the right to claim a three or four months' absence.

The musical season is now fairly under way, and the new operetta of Robert Planquette drew a large audience to the Theatre des Nouveantes, Oct. 26. Much has been expected of this composer since his famous piece, *Les Cloches de Corneville*, was started on its voyage round the world, and these expectations were only in part satisfied by *Le Regiment Qui Passe*, which was produced last season at the Theatre de la Renaissance. It is pleasant, therefore, to be able to chronicle the complete success of *La Cantiniere*, his latest production. Its plot is amusing, its music light and sparkling, and its triumph undisputed.

Haverly's Niblo's Garden Theatre.
J. H. HAVERLY, Proprietor and Manager
E. G. GILMORE, Associate Manager

HOUSES CROWDED. COME EARLY.
LAST WEEK BUT ONE OF
ALDRICH AND PARLOE
in
MY PARTNER MY PARTNER MY PARTNER

Produced with an elaborateness of scenery and details surpassing all former representations of this piece.

In active preparation, Kirally Brothers' grand ENCHANTMENT.

Wednesday and Saturday Matinees.

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Broadway and 30th street.
Safest and most luxurious theatre in the world.

OUR FIRST FAMILIES.
OUR FIRST FAMILIES.

EVERY NIGHT at 8 (fifth week). MATINEES Wednesday and Saturday at 2. Reserved seats 50c., \$1 and \$1.50.

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Great success of

PLEASANT COMPANIONS.
OUR TORLIGHT PARADE

and all sorts of funny doings, sayings, etc. Delightful solo and part singing. Boy Chorus. Seats secured. Matinee Saturday at 2.

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FAIRY EXTRAVAGANZA
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THE EMPEROR OF ALL MAGICIANS.

Admission 25 cents.

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The Great Union Square Success,
A FALSE FRIEND.

Included in the cast are Joseph Whiting, George De Vere, John Wilson, W. J. Lemoine, Hart Conway, Nellie Morant, Eleanor Carey, Kate Denin, Blanche Deaur, etc.

Next week, Herne's Hearts of Oak.

Academy of Music.

Director of the music and Conductor, Signor ARDITI.
FRIDAY, NOVEMBER 5,
Verdi's *Requiem*,
AIDA.

Rhadames, Signor CAMPANINI; Ammonio, Signor GALASSI; Ramfis, Signor NOVARA; Amneris, Miss A. L. CARY, and Aida, Mme. ALWINA VALLERIA.

THIRD GRAND MATINEE.

SATURDAY, November 6, at 2 o'clock,
LINDA DI CHAMOUNI.

Signori CAMPANINI, GALASSI, Mlle. DE BELLOCA and Mme. ETELKA GERSTER.

MONDAY, November 8, LA TRAVIATA.

Alfredo, Signor RAVELLI; Germont, Signor GALASSI, and Violetta, Mme. ETELKA GERSTER.

Opera commences at 8. Box office opens from 9 till 5.

Union Square Theatre.

Mr. A. M. PALMER, Proprietor and Manager

EVERY EVENING at 8.
SATURDAY MATINEE at 1:45.

THIRD WEEK
of sardon's great Drama, in five acts,

DANIEL ROCHAT.
DANIEL ROCHAT.

Mr. Palmer has great pleasure in announcing the unequivocal success of this noble work as evidenced by crowded and brilliant houses and by the unanimous verdict of the NEW YORK PRESS.

Of its presentation in the Union Square Theatre a leading critic says: "It is something of which our stage may well be proud."

Seats may be secured two weeks in advance by mail, telegraph or telephone.

Madison Square Theatre.

STEELER MACKAY, Manager

27th to 28th
PERFORMANCE
HAZEL KIRKE.
THIS WEEK.

Every evening at 8:30. Saturday Matinee at 2.

Haverly's Fourteenth St. Theatre.
Corner of 14th Street and 6th Avenue.

J. H. HAVERLY, Proprietor and Manager

MONDAY EVENING, OCT. 26

and every evening until further notice.

PURE FUN FOR THE MILLION.

Engagement of the celebrated company of artists.

RICE'S SURPRISE PARTY,

who will present for the first time in New York, the original Comic Spectacular Burlesque entitled

REVELS

or, BON-TON KIDGORE, JR.

with its superb cast, surprising novelties, beautiful costumes, sparkling music, haunted picture gallery, Chorus of Kings, Sword Quadrilles, Egyptian Procession,

POLITICAL POLUCMAN and

GRAND TRANSFORMATION.

Matinee Wednesday and Saturday.

Wallack's.

LESTER WALLACK, Proprietor and Manager

IMMENSE SUCCESS

of the new Farol Comedy in three acts, entitled

THE GUY'NOR.

pronounced by press and public the

GREATEST HIT KNOWN FOR YEARS.

UPROARIOUS LAUGHTER AND PROLONGED

ED APPLAUSE. It will be presented

EVERY EVENING at 8, and SATURDAY

MATINEE at 1:30.

Carriages may be ordered for 10:45.

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SIXTH AND LAST WEEK.

MISS

LILLIAN SPENCER.

in

NORAH'S VOW.

Under the direction of M. Strakosch.

MATINEES WEDNESDAY and SATURDAY.

Booth's Theatre.

HENRY E. ARBEE, Lessee and Manager

FAREWELL WEEK.

CINDERELLA.

Or, The Little Glass Slipper.

LAST TIMES.

LAST TIMES.

LAST TIMES.

CINDERELLA. CINDERELLA.

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CINDERELLA. CINDERELLA.

CINDERELLA. CINDERELLA.

POPULAR PRICES.

GENERAL ADMISSION, 25 CENTS.

Reserved seats, 50 cents, \$1 and \$1.50.

FAMILY CIRCLE, TWENTY-FIVE CENTS.

On matinee days children's tickets, 50 cents,

which includes a coupon for a reserved seat.

Abbey's Park Theatre.

"The handsomest theatre in the metropolis."

HENRY E. ARBEE, Lessee and Manager

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

RACHEL AND BERNHARDT.

In view of the fact that on Monday next, there will appear at Booth's Theatre, an actress, who is said to have no living equal in her profession, and who is furthermore to make her American debut in a role in which the greatest of her countrywomen, made her last appearance in the United States, and bade farewell to the stage; while we extend a warm greeting to the living, we may with propriety, look back into the past, and recall to mind all that tends to re-awaken reverential admiration of the dead. In our welcome to Sara Bernhardt, let us not forget Rachel Félix.

A quarter of a century ago, when the box-office was opened (either in Wall street or on Broadway, near Wall) for sale of seats for Les Horaces, at the Metropolitan Theatre, afterwards the Winter Garden, where the Grand Central Hotel now stands, the second hand which went through the window, and eagerly exchanged four dollars for a reserved seat in the orchestra, was the hand which pens these lines for THE MIRROR. I do not propose to give a detailed account of Rachel in Les Horaces, as it is my object to note the beauties of her Adrienne, that we may know what, at least in a measure, we have a right to expect from Sara Bernhardt; but there are certain things which should be said of Les Horaces, and of Rachel's opening night in America. In the first place, let me correct an error into which quite a number of persons have fallen, by stating here that Rachel never played Camille, that is to say, not the heroine in La Dame aux Camélias of Dumas; but she played Camille in Les Horaces, the sister of the Horatii, betrothed to one of the Curatii. On the opening night, when Rachel appeared on the stage, the applause lasted at least six minutes, and she bowed her thanks until she fainted. A chair was brought from first entrance on the right, and she sat in it for a moment till she recovered. I hope that Bernhardt may have such a reception, and may deserve it as well. Of all the immense audience who saw Rachel that night, I do not think there was one man, or woman who at the fall of the curtain on the final scene, did not feel convinced that the artist was even greater than her reputation made her out to be. During the New York engagement, I observed with surprise, because I knew her to be a Jewess, that Rachel was advertised and billed to appear on the eve of the Jewish Day of Atonement, but it proved to be an oversight on the part of Raphael Felix, her brother and manager; for although every seat in the house was sold, the money was refunded, or seats exchanged for another night. Rachel refused to play on "Kippur Eve," and went to one of the Synagogues, returning home from which, she contracted a cold which fell on her lungs, and culminated in her death from consumption about three years later. Before I speak of Rachel's Adrienne, I must be indulged a little more. Once, while hunting in the swamps of South Carolina, I came within about twenty yards of a large rattlesnake. As it saw me, it raised its head, sprang its rattle, and almost charmed me with its magnificent eyes. When I think of those eyes, I am sorry that I did not turn and run, rather than empty the contents of both barrels of my gun into the serpent's head as I did. I have never seen such eyes in mortal man or woman, except in the great Rachel!

I saw Rachel's Adrienne three times; twice in New York, and once in Charleston, S. C., when she made her last appearance on the stage. Dr. Middleton Michel, her physician, protested against her playing even for one night; but she insisted on doing so, and her acting was superb, although a fly-blower covered both her lungs during the performance. Rachel never played for points. The greatest charm in her acting was its artistic evenness—such an approach to perfection as is seen in Edwin Booth's Iago, and in nothing else, that I can call to mind. Rachel's acting, however, was not perfect; there was one thing wanting. She was not great in pathos; she could startle you, electrify you, but she could not move her audience to tears, as Ristori and many other artists can do. I have said that Rachel never played for points; but I must add that she never lost one, and that many which she made were so exquisitely delicate and artistic that the audience would be so lost in admiration of their beauty that they would oftentimes forget to applaud. In writing of her Adrienne, I purpose showing some of her best points, in order that the readers of THE MIRROR may know where to look for the choicest flowers in the intellectual and dramatic garden in which Sara Bernhardt will be seen on Monday night. I write with the Bernhardt libretto of Adrienne before me, and when I quote I shall give the page, as well as act, and not to be prolix, shall only quote the French text. Adrienne first appears in Act II., with book or MS. in hand, studying her role. Rachel was great here at once. She walked quickly across the stage, acting and gesticulating as she read the lines (page 14):

Du Sultan Amurat je reconnais l'empire,
Sur toi je le saurais soit désormais ferme.
Then she paused and seemed to be seeking a better conception of the lines. Now her eyes flash with the light of genius, as she exclaims: "Non ce n'est pas cela!" and then in her grandest style, reads:
Surtout que le serail soit désormais ferme, et que tout rentre tel dans l'ordre accoutumé.
When I read, some months ago, that Manager Abbey had said that Bernhardt's greatness does not manifest itself till the third act, I was much surprised, for here, in the first

scene in which Adrienne appears, Rachel's genius was as clear as the noonday sun.

For a delicate and beautiful point, let the reader now turn to Act III. (page 32). Adrienne who is jealous of Duclos, suspects that Maurice (Adrienne's lover) has her concealed in an adjoining apartment. Maurice has no time to explain; he only says: *Elle n'est pas ici! et ce n'est pas elle que j'aime. Je le jure sur l'honneur! me crois-tu?* All that Adrienne has to say in reply is the monosyllable, "oui," but the manner in which Rachel said this one word was the best illustration I have ever seen of holding the mirror up to nature. For about six seconds she gazed upon Maurice with her splendid snake-like eyes, and you could almost feel that she was reading his very soul; then came an indescribable expression over her countenance, as she said quickly and crisply the word "oui." And here let me explain what I mean by crisply. Rachel would oftentimes startle her audience by a sudden and unexpected full stop, and what I may call the chopping of a word or phrase. It was as though a locomotive going at full speed should stop short in a second. It had a startling effect, and can hardly be described except by vocal illustration; but I shall again refer to it in speaking of the greatest scene in the play, and the one in which I predict that Bernhardt will be sure to conquer her audience. It is the final scene in Act IV. Adrienne is maddened by jealousy (page 42) of the Princess, who has, she believes, robbed her of Maurice's love. The scene is an elegant reception room at the house of the Princess, and Adrienne has been invited there to recite. Maurice stands near the Princess, and Adrienne, making a selection from Phedre, begins to recite. I need not quote the entire speech; but here are the concluding lines, more startling, as given by Rachel, than the anathema in Richelieu as given by Booth. It is twenty-five years since I saw this wonderful piece of acting, and in my mind's eye I see it now. The concluding lines are:

Quel, content dans le crime une honteuse pain,
Ont su se faire un front qui ne rougit jamais!
Here, on the word "jamais," came the peculiarity about Rachel's reading which I have compared to the sudden stopping of a locomotive at full speed. She gave the word with what I may call an electric jerk, and with it she extended her arm and pointed with her extended finger to the Princess. I note that in the Bernhardt libretto the gesture is identical. As I have said, I expect Bernhardt to win her laurels in this scene.

In the death scene, Rachel's acting was beyond the power of language to describe. We seemed not to look on death's counterfeit, but on death itself. The quick heavings of the chest, the breathings growing fainter and fainter, the moistening of the lip, the convulsive clutching at the covering on the couch, the glazed eye, the death smile and death stare, all this was awfully realistic. An actress may be very great, the greatest in the world and yet not play Adrienne as Rachel did.

Now for a word of advice to those who are going to see Sara Bernhardt and who do not understand French. Get the libretto and read it through at home in English, at least twice. Mark on margin both on French and English pages, every speech of Adrienne's. In the theatre before each act, read these speeches both in French and English, but be careful not to look at the libretto at all while the curtain is up, and particularly while Bernhardt is on the stage. This would not only cause you to lose some fine acting, but the turning of thousands of pages at a time, which disturbed Rachel so much, cannot fail to disturb Sara Bernhardt.

DANIEL OTTOLENGI.

PADDING.

How It is Done Upon the Stage—Some Queer Studies.

Certainly there are no such things in existence, said a statuesque fair one of the serio-comic line to a reporter who had delicately ventured an inquiry as to the aids to the humay term divine, known as pads. The fair one in question, as remarked, is statuesque, and her "gams" are of attractive contour and unusual size, that is as seen from the front. Further than that the reporter knows nothing. The warmth with which the aforesaid statuesque serio-comic denied the existence of the articles in question gave rise to the suspicion that with her and with other things on the stage, all is not real. This is only a suspicion.

In the comic negro act the professor of elocution tells the student that all is not real on the stage. "There, for instance, is the ballet. Magnificent limbs—well-rounded—not real."

"What! Not real! What are they?"

The reporter made no effort to push his inquiries with the first fair one, but sought the mature judgment and observation of a lady who, once statuesque, has become obese and short, and plays the benevolent mothers. "Why, bless your soul," said she to the instant of the question, "of course they pad. They all do it. Men more than women, or as much, anyhow. What is the use of denying it when I know that seven out of ten pairs of twinkling, bewitching burlesque legs have the assistance of symmetries."

"But can the auditor be deceived by these symmetries?"

"Not if he understands their use. It is like one of those picture puzzles which you might look at for days without discovering, and once solved you can see nothing but the trick. With colored tights, light or dark blue and red, it is almost impossible for any but a professional to detect them. Fleshings are much harder on the wearer, particularly if she does much dancing. Oh, as to ballet dancing, padding to the calf would be instantly detected. Every theatrical goods house has pads in stock, and they openly advertise them. Bloom advertisers, 'Our an-

atomical paddings are a study. It is impossible to detect them from nature, even upon the most minute examination. For symmetry, durability, light weight and finish they are unrivalled.' Here in the next column another firm advertises to be the 'sole makers of the perfection pad,' and another publishes this price list: 'Calf pad, \$3.50; calf and thigh, \$8; calf-padded tights, \$6; thigh-padded tights, \$6; padded shirts, \$8.' Now, this is only a few varieties of the so-called symmetries. I have known women who were padded from the ankle up. One girl in the Lydia Thompson party was setting the bald heads crazy, and the critics raved about her perfect limbs. The fact is, they were as straight up and down as table legs, and the symmetry which transported the audience was made to order, and cost \$85. There has been great improvement in this business of late years. The pad is woven into and is part of the tights. Actresses to whom nature had not been generous formerly made their own symmetries, out of old stockings cut in pieces of diminishing size, and sewed one to another, which, placed upon the calf of the leg, and covered with two or three pairs of stockings, would give a good appearance of graceful contour. But few women pad their arms. Fashionable women use them very frequently. Shoulder pads are used mostly by young male actors with immature forms, who have been cast for Roman soldiers or Grecian populace. These young men are liberal purchasers of padded tights, which will account for the sturdiness of the limbs of the aforesaid populace or army. Their use is perfectly legitimate. Some managers insist upon the symmetries on the score that the public desires its eye filled pleasantly. The palpitating limb flashing before the footlights may for the most part be an assumption; the flesh and blood may be absent, but the appearance is there, and "where ignorance is bliss it were folly to be wise."—St. Louis Dispatch.

CONCERNING SOME OLD PLAYERS.

ELIZABETH BARRY, justly styled "the great," was a very accomplished woman. She was the daughter of a barrister, who afterward became a Colonel in one of Charles I.'s regiments during the civil war. The defeat of the King caused the utter ruin of Col. Barry, and his family being unprovided for, they were compelled to shift for themselves. In this dilemma, Davenant received Elizabeth, who was quite a girl at this time, into his household, and endeavored to instruct her in the art of acting. However, it was to the witty, dissipated and licentious Wilmot, Earl of Rochester, that her position as an actress was due. Several competent judges before whom she appeared declared that she would "never be an actress." Rochester swore that he would make an actress of her, and commenced the instruction of Elizabeth, who was at this time his mistress, by personally superintending her rehearsals, making her repeat sentence after sentence as they were to be spoken and acted, until he felt satisfied that she thoroughly understood the correct meaning of the language and character of her author. Under this strict tuition and supervision, combined with her own assiduity and earnest desire to excel, she became perfectly conversant with the characters she was about to enact.

Anthony Aston says: "Mrs. Barry was woman to Lady Shelton of Norfolk (my god-mother) when Lord Rochester took her on the stage, where for some time they could make nothing of her. She could neither sing nor dance—no, not in a country dance." Through Rochester's influence she became a member of the Duke's company in Dorset Garden about 1673, and made her first appearance as Isabella, Queen of Hungary, in the Earl of Orrery's tragedy, Mustapha, the Son of Solymán the Magnificent. This is one of the parts in which she had been so incessantly drilled by her preceptor. Davies says: "The first night she acted this part, Rochester brought the King, the Duke of York, and his duchess to the play. Her look of distress, and her whole deportment, before she spoke, greatly prejudiced the audience in her favor; but when she uttered the following words to the Cardinal—

My Lord, my sorrow seeks not your relief:
You are not fit to judge a mother's grief:
You have no child for an untimely grave,
Nor can you lose what I desire to save.

Here they saw Majesty distressed; and a widowed Queen insulted by her subjects, feeling all that an afflicted mother could suffer, from a stern counsellor's forcing her to yield her only son to be sacrificed to the enemy, to save themselves and city. The several conflicting passions were so feelingly touched by her, that the theatre resounded with loud applause."

In 1676, Mrs. Barry appeared as Mrs. Loveit in Etherege's comedy, Man of the Mode, or Sir Fopling Flutter, on its first production. Downes says: "This play was well acted and brought a good deal of money." She also played Emilia in D'Urfey's comedy, Ford Husband, and The Plotting Sisters; Elvira, in Ravenscroft's comedy The Wandering Lovers, or the Invisible Mistress; Theodosia, in the comedy Tom Essence, or The Modish Wife; Constantia, in D'Urfey's capital comedy, Madam Fickle. In 1677, she appeared as Phœmia in that very dull tragedy, adapted from the French of Racine, by Thomas Otway, entitled Titus and Boreas; Lucia, in Cheats of Scania, adapted from Molière; Mornia, in The French Conjuror; Leonora in Mrs. Behn's tragedy Abdelaziz, or The Moor's Revenge. In 1678, she appeared as Polyxena on Bank's tragedy Destruction of Troy; Clara, in the comedy entitled The Counterfeits. In 1679 she played Cornelia in Mrs. Behn's comedy The Feign'd Courtizans, or a Night's Intrigue. In 1680 she appeared in her nineteenth original character, Monimia in Otway's tragedy, The Orphan, or the Unhappy Marriage, a character in which she made most decided hit, eliciting the warmest commendations of the public and critics of the period; and by its rendition placing herself at the very head of her profession—a position which she firmly held until her retirement from the stage.

Davies says of her performance of Monimia: "In the play of the orphan, when, on leaving Castilio, in the last act, she burst

out into that affecting exclamation, 'O poor Castilio!' she never failed to shed tears herself, nor was it possible for the audience to restrain from correspondent lamentations." This same season she appeared as the Woman Captain in a play of that name, by Shadwell; Cavinia, in The History and Fall of Caius Marius, a tragedy by Otway; Olivia, in "The Virtuous Wife, or, Good Luck at Last," a comedy of D'Urfey's; Corina, in Revenge; or, A Match in Newgate, said by Longhaine to have been Marston's Dutch Courtizan revived; Athanasia, in the tragedy Theodosius; or, The Force of Love, the best of Ill's plays; Camilla, in Loving Enemies, a comedy by Lawrence Maidwell. During the season of 1681, she played several new characters, the principal being Cordelia, in Tate's version King Lear. In 1682 Mrs. Barry achieved one of the greatest of her many triumphs by her performance of Belvidera in Otway's fine tragedy, Venice Preserved; or, A Plot Discovered. Her rendering of this character, is said to have been an admirable specimen of her extraordinary powers as an actress. In it she exercised all those arts that made her Monimia so famous. It was a part peculiarly adapted to her powers, full of tenderness and pathos, and one in which she admirably displayed her strong emotional powers. Dr. Doran says: "In the softer passions of this part she manifested herself the mistress of tears, and night after night the towns looked to weep at her bidding, and to enjoy the luxury of weep." Colley Cibber says: "Her voice and motion were superb and majestic—her voice full, clear and strong; no violence of passion was too much for her, and when distress or tenderness possessed her, she subsided into the most affecting melody and softness." Davies says: "The great Mrs. Barry's Belvidera was one of those parts which obtained for her, as Downes says, the name of famous Madam Barry."

Mrs. Barry was the first actress to whom a benefit was granted. She played several new parts this season, and on the union of the two companies she appeared at the (King's) Theatre Royal, Drury Lane, as Marmonier in Dryden and Ill's Duke of Guise. In the season of 1683 she appeared in revivals only, but the following five seasons she created a number of new parts, among which may be mentioned Portia in Otway's Atheist; Fausta in Ill's Constantine the Great; Leonora in Crowne's Sir Courtly Nice; Laura in D'Urfey's The Banditti; Lady Fulkank in Mrs. Behn's The Lucky Chance; Barzona in Crowne's Darius, King of Persia; and Orvala in Mountfort's Injured Lovers. In 1689 she had no original parts, but the following season she made memorable from her rendition of Cassandra in Dryden's Cleopatra; or, The Spartan Hero. Of her performance of this character, the author says: "Mrs. Barry always excellent, has in this tragedy excelled herself and gained a reputation beyond any woman whom I have ever seen on the theatre." Cibber says: "I very perfectly remember her acting that part; and, however unnecessary it may seem to give my opinion after Dryden's, I cannot help saying, I do not only close with his opinion, but will venture to add, that (though Dryden has been dead these thirty-eight years) the same compliment to this hour may be due to her excellence." Dibdin says: "However truly Mrs. Barry might have deserved Dryden's panegyric, she was by no means arrived at that perfection that she afterwards attained. If her acting was then meritorious, it was afterwards incomparable; and for nearly forty years she continued to improve in judgment and discrimination." She played five other original characters this season, and in the following one four. The season of 1694 she created the part of Isabella in Southern's Fatal Marriage; or, The Innocent Adultery (a part afterwards made famous by Mrs. Siddons). This play met with great success and afforded an opportunity to Mrs. Barry to portray those marvellous powers so well described by her critics. The same year she was cast for Lady Jane in Bank's tragedy of the Innocent Surpriser, but the play was prohibited. She was Lincoln's Inn Fields in 1695 playing Mrs. Frail in the opening piece, Love for Love. She remained here nearly ten years, playing many new parts, among which may be mentioned Zara, in Congreve's Mourning Bride; Lady Brute, in Sir John Vanbrugh's comedy, The Provoked Wife; Adelaide, in The False Friend; Julia, in Smith's Princess of Parma; Favinia, in Southern's Fate of Capua; Calister, in Rowe's Fair Penitent (another of her many triumphs), and Sakia, in Denin's Liberty Asserter. The season of 1705-6 she was engaged at the Haymarket, and here she created the part of Clarissa in Sir John Vanbrugh's comedy, The Confidant. She remained here until the end of 1707, appearing in a variety of characters. When Macbeth was first produced at this theatre on the 27th of December, 1707, she was the Lady Macbeth.

Joining the company at Drury Lane, in January, 1708, Mrs. Barry appeared on the 31st of that month as Roxana in Driffield and Lee's Rival Queens. This was considered a superb rendition. On the 19th of February, she played Nourmahal in Aurengzebe for her benefit, and on the 25th of March, Zara in The Mourning Bride for Barton Booth's benefit. This season closed on the 7th of June with Hamlet. The season following she was not engaged; but she played Mrs. Frail and spoke the epilogue to Love for Love, at the famous benefit of Betterton. She was engaged for the season of 1709-10, at the Haymarket, playing but few parts. On the 13th of April, 1710, Betterton had a benefit; it was his final one, and his last appearance on the stage. The play was The Maid's Tragedy, Mrs. Barry enacting Evadne to the Melantius of the benefactor. The following night she played the Queen in The Spanish Fryar, and this proved to be her last appearance. How little either of these great players thought that they would, within twenty-four hours of each other, depart from the gaze of the public they had so long and faithfully served.

Aston says of Mistress Barry: "With all her enchantment, this fine creature was not handsome; her mouth opening most on the right side, which she strove to draw the other way; and at times composing her face as if to have her picture drawn. She was middle-sized, had darkish hair, light eyes, and was indifferently plump. In tragedy, she was solemn and august; in comedy, alert, easy, and genteel; pleasant in her face and manner, and filling the stage with a variety of action." Cibber says she died of hydrophobia. She lies buried in Aston churchyard, and on the monument which marks her tomb, the following words are inscribed:

Near this Place
Lies the Body of Elizabeth Barry,
Of the Parish of St. Mary le-Savoy,
Who departed this life the 7th of Novem., 1713.
Aged 55 years.

She had two daughters, one by the Earl of Rochester, and the other by Sir George

Etherege, neither of whom survived their mother. Though she was loose in her morals, we can hardly be surprised that such was the case, when we remember the position she held and the age in which she lived, the society in which she mixed, flattered and caressed by all. Still, she had many virtues to counterbalance her vices, chief of which were a generous disposition, wondrous determination, intense application and diligence. During her career she created 112 original characters. A. B.

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